

7 tough questions to ask your candidate for supervisor
Animals 4, old people 2—keeping score with the S.F. TV news
Rescuing the Lone Ranger • Opera for a song • Guardian Flea Market

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The San Francisco Bay Guardian

35¢

JAZZ IT UP!

Sit in with the greats—a guide to 12 local jam sessions.

The rhythmic rise of Theresa Records.

Denny Zeitlin talks about his keyboard amalgamations.

A "Jazzmo" special for San Francisco's month-long celebration of jazz.

ZOOT SIMS COOKS • PHOTO BY TOM COPI

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HAS ANYONE CHECKED THE ROOF ON THE GOODMAN BUILDING LATELY?

Developer Alan Wofsy, whose plans for the historic Goodman Building would spell doom for the last historic living/working space for artists in San Francisco, is treading troubled waters these days. Not only is he facing a lawsuit filed by the tenants of the Goodman Building, but he is also being sued by a Berkeley group for alleged shoddy workmanship on a 22-unit condominium project he built there four years ago.

The owners of the Live Oak Park Townhouses at 1360 Henry St. filed the suit against Wofsy last March because of "deficiencies in the original structure of the units," according to Jerry Griffin, president of the Live Oak Park Townhouse Owners Association.

The "deficiencies," according to Griffin, include redwood shingles that fall off, basements that leak and landscaping that died for lack of topsoil. But the main complaint of the owners, Griffin added, is that "the roofs have leaked since the day they were put up and have not stopped leaking since." This has meant a huge expense to the owners of the townhouse, who had to replace the faulty roofs at their own expense.

Wofsy, however, denies he is at fault for the deficiencies and points out that he is simply named as a defendant along with several others associated with the project, including the roofer, realtor and general contractor. Moreover, Wofsy maintains, since the suit against him wasn't filed until four years after the units were completed, he is skeptical that original defects are the source of the problem. "Obviously," Wofsy said, "it's a question of maintenance, of the grounds not being kept up."

No trial date has been set for the suit.

—Karen O'Leary

LETTERS

GREEDY AMERICA

Passing as a tourist through your beautiful city I chanced on your Washington correspondent's article headed "Carter's Plan for Fortress America" [by Alexander Cockburn & James Ridgeway, Guardian 8/1/79]. Its complacency and irresponsibility shocked me into writing to you.

I have no knowledge of what profits U.S. oil companies may or may not make as a result of Carter's proposals. They can be taxed anyway.

What I do know is that the U.S. consumes too much of the world's energy—and in particular its oil. It is just not good enough to decry a serious effort to reduce this consumption by saying there's oil in Mexico or Canada, or by putting the blame on oil companies for shortfalls in supply. Nor is it very generous to rule out certain developments in the U.S. on environmental or health grounds since this simply implies transferring the same risks elsewhere—to Canada and Mexico, for example.

"Fortress America" implies America against the rest of the world. I think it important for your readers to know that in Europe at least and I think in the developing countries too, any reduction in America's wasteful consumption of increasingly scarce imported energy is looked on with favour. It is moreover part of an agreed international scheme whereby all developed countries are trying to impose more self-discipline. So it's not a matter of "Fortress America" but of "Responsible America." Whether or not a country has state control over its energy imports is these days a long-way second to whether it acts in concert with other countries. And in this respect your correspondent remains sublimely indifferent and selfish.

—Diarmid McLaughlin

Director, Secretariat of the EEC Economic and Social Committee
Brussels, Belgium

SICK BUT HEALTHY

As one who has been running daily for the past four and a half years, I'm getting sick of seeing so much media criticism of a very practical sport. And Mr. Goldberg's article [Guardian 8/22/79] is the last straw.

Although I will concede him several relevant criticisms, he seems to think all runners are alike. I personally do not feel the need to run 26 miles every day, nor do I make a practice of inflicting on myself the fetid air of busy roads. Moreover, I have never experienced any injury due to this beneficial habit. I see no compelling reason to believe I am the only one to avoid all the hazards and bad habits the media concentrate on.

Mr. Goldberg also compares running unfavorably with bicycle riding and tennis playing, which indicates to me a superficial examination of the subject. Bike riding and tennis playing require a greater capital outlay than does running, and, in my experience, they entail a lower level of exertion, and thus of benefit, than does running. Furthermore, what's the philosophical difference between running in a marathon and

playing in an all-day tournament of competing in a long-distance bike race?

I can't help but wonder why the "fad" of running has recently had so many detractors. Are there really so many rabid runners? If so, how come I've never met even one? Perhaps this campaign is really a conspiracy on the part of the AMA to discourage an undesirably healthy phenomenon. Or perhaps it's just sour grapes on the part of chubby journalists.

—Muriel Strand

Berkeley

Art Goldberg maintains that he is not chubby.—Ed.

The San Francisco Bay Guardian

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"It is a newspaper's duty to print the news
and raise hell."

(Wilbur F. Storey, Statement of the aims
of the Chicago Times, 1861)

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AND NOW, THE PG&E LITMUS TEST FOR SPECIAL-INTEREST POLITICIANS

BY MICHAEL E. MILLER

Coming to City Hall this month is the most crucial litmus test for special-interest politicians in San Francisco in more than a generation. On Sept. 24, the 11 members of the Board of Supervisors will be forced to reveal their true colors once and for all, and in advance of the November election, as either servants of the public or servants of PG&E.

The occasion is the vote by the board on Sup. Carol Ruth Silver's resolution to conduct a feasibility study on municipalizing PG&E's electrical distribution facilities in San Francisco—in compliance with the federal Raker Act of 1913, the City Charter of 1932, a 1940 U.S. Supreme Court decision and a 1973 civil grand jury report.

The last time the PG&E issue got anywhere near the Board of Supervisors was in 1974, when the supervisors' Governmental Services Committee held some hearings, in response to the clamor created by the previous year's grand jury report. But the supervisors managed to duck the question by failing to even call it to a vote, so none of them had to go on the record for or against PG&E.

But this time it's different. For one thing, Sup. Silver is bringing the resolution before the full board, so every supervisor will have to take a public stand—yes, no or ducking. For another, this time there is an effective and well-organized citizens' group behind the measure, San Franciscans for Public Power, which for the past several months has been publicizing the issue throughout the city and gathering endorsements from a raft of organizations and individuals.

The citizens' group has published an eight-page white paper titled "Public Power or Private Profit," which sets out a strong case for municipalization, stressing that the public power would mean:

- lower electric rates for San Francisco consumers;
- more effective use of power from the Hetch Hetchy hydroelectric project;
- an end to San Francisco's subsidy of high energy consumption in the suburbs;
- a source of funds to replace those lost due to Proposition 13 cuts; and
- an incentive for energy conservation.

LOWERING RATES

Nationwide, the average electricity rates of privately owned utilities are 51% higher than in public-power communities, according to a 1976 Federal Power Commission study. Publicly owned sys-

tems are cheaper for several reasons. They don't have to pay any dividends for stockholders (private utilities pay their stockholders 13¢ out of each dollar of revenue, according to the Federal Energy Regulatory Commission). What's more, PG&E has an incentive to be wasteful since it is guaranteed a rate of return of 9.5% on its "rate base," which means the total value of its power plants and other property. Thus PG&E is encouraged to expand endlessly and needlessly, rather than to encourage any meaningful conservation efforts.

In 1978, in salaries alone, PG&E's president and chairman of the board drew \$205,000 and \$195,000 respectively—more than three times the salary of the mayor of San Francisco. Some 216 PG&E executives were paid more than \$40,000 annually. A municipal utility would not have to support this kind of plutocracy.

Since 1973, PG&E has raised electricity rates an average of 17.6% a year—about twice the rise of the consumer price index.

BRINGING OUR POWER HOME

In 1913, Congress passed the Raker Act, which allowed the city of San Francisco to dam the beautiful Hetch Hetchy Valley in Yosemite National Park to provide municipal water and power for the city's residents. San Francisco got its water, but PG&E has ever since managed to use its political muscle at City Hall to keep us from getting our cheap public power. Because PG&E has managed to keep its power monopoly intact in San Francisco, the city is forced to "dump" its Hetch Hetchy power to out-of-town customers, and San Francisco residents are forced to buy expensive power from PG&E. In 1978, it cost about 0.66¢ to produce one kilowatt-hour of Hetch Hetchy power. PG&E sells its electricity to San Francisco users for an average of 4.35¢ per kilowatt-hour.

Hetch Hetchy currently produces enough power to meet about 47% of San Francisco's annual electrical consumption. The city could get the other 53% either by municipalizing PG&E's two generating plants on Potrero Hill and at Hunters Point, or by buying the power wholesale from PG&E.

ENDING THE SUBURBAN SUBSIDY

PG&E's rates for San Francisco are based on its costs throughout its system, which sprawls all over Northern California. So even though San Francisco has a stable, compact electrical distribution system, and even though the city's elec-

trical demand has decreased by 0.5% a year since 1973, San Franciscans are forced to subsidize the growth of the energy-hungry suburbs, for which PG&E is constantly building more generation and distribution facilities.

PG&E recently estimated to the California Energy Commission that it would cost \$4.6 billion in 1977 dollars to build enough generating plants to meet expected new demand up until 1985—about \$600 per person for the entire PG&E service area. But San Francisco has no need for this additional generating capacity. Municipalizing the system would insulate San Francisco from the inflationary spiral of electric rates that will persist as long as PG&E chooses to meet new demand for electricity with capital-intensive nuclear, coal and oil-fired power plants.

MAKING UP FOR PROP. 13

With city officials casting about for every possible source of revenue to make up for the truncation of the public treasury brought about by Proposition 13, it would be a case of criminal neglect of duty not to take the minimal first step of conducting a feasibility study to see how much more money the city could get by having a public power system. In 1972, a study by Accountants for the Public Interest, a foundation-funded group of certified public accountants, studied the question and concluded that the city could earn between \$15 million and \$22 million annually, after bond payments and other costs, without raising rates above 1971 levels. More than ever, we now desperately need an independent, objective feasibility study to determine how much extra money could be going to the city rather than to the stockholders of PG&E.

ENCOURAGING CONSERVATION

Conservation of existing power capabilities is the cheapest way to gain additional power. But PG&E has little interest in encouraging meaningful conservation or in promoting decentralized, small-scale power systems using renewable resources, since these moves would reduce sales without increasing PG&E's profits. A public power system, however, exists to benefit consumers rather than generate profit for stockholders, and conservation does not pose a threat to the system.

A FEASIBILITY STUDY NOW!

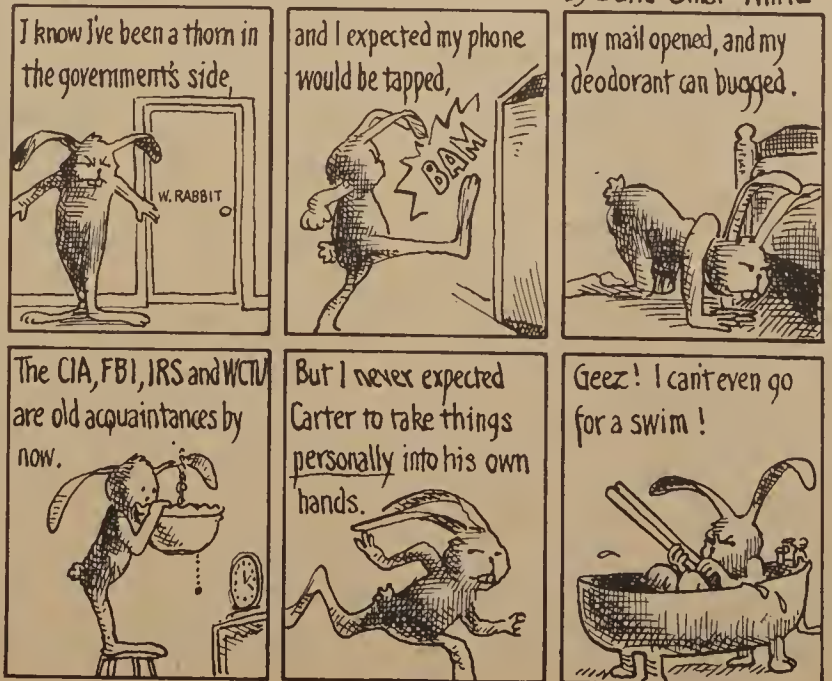
A feasibility study on the question of public power for San Francisco is needed now more than ever before—in the midst of energy shortages and rocketing oil prices, as PG&E moves heavily into nuclear and coal power and a \$4.6 billion expansion program, as the dwindling state surplus makes the impact of Prop. 13 on local governments more severe, and as PG&E rate increases continue to outstrip the rise in the consumer price index.

If the supervisors won't even go up against PG&E to take the minimal first step of authorizing a feasibility study, what point of public interest can they possibly be trusted on? Six of them are up for election in November. Let's make all 11 of them feel the political heat in their districts on this most crucial of tests. Bring our power home now!

To contact San Franciscans for Public Power, call 648-6791 or 648-3742, or write to 202 Grattan, SF 94117. Public meetings of the group take place on the first and third Tuesday of each month at 7:30 pm at the YMCA's Buchanan Branch, 1530 Buchanan (at Geary), SF.

THE WHITE RABBIT

by David Omar White



September is the critical month in local election campaigns. It is the time when the strategies that have been carefully mapped out over the summer are tested in the streets, when the candidates take to the hustings in earnest, and when endorsing groups and the city's voters must begin to decide who they'll back in November.

The key to informed decision making, as always, is understanding the issues that separate and define the candidates' politics and the policies they vow to pursue once they're elected. As usual, the Guardian will be making endorsements in all races. This year we've decided to preview a few of the specific questions we'll be asking the candidates, so that you can pose them at your neighborhood candidates' nights and other occasions that attract would-be public officials. Here are seven questions we think are critical.

1. Do you support the rent control initiative on the November ballot?

Except for Sup. Harry Britt, every supervisor whose seat is up this November voted for the rent control ordinance approved by the board in June. The ordinance falls woefully short. It's laced with pro-landlord loopholes, it's hard to understand and it makes any rent increase legal so long as a tenant doesn't appeal. The only thing simple about it is its political rationale: it was intended as a sop to renters, while it stops short of seriously threatening landlords with real reform.

In approving such a weak ordinance, however, the supervisors misjudged the tenacity of tenants' groups. Using the supervisors' ordinance as an opening wedge, San Franciscans for Affordable Housing, the big coalition of labor, community and renters' groups, quickly moved to put their much tougher housing reform package on the ballot this November. The initiative would impose far more stringent controls on rents, would close many of the loopholes in the existing measure and would affirmatively promote new housing construction, which is the key to solving the city's housing crisis.

2. Do you support the highrise control initiative on the November ballot?

By now the consequence of the downtown building highrise boom are abundantly and undeniably apparent. Traffic congestion, auto pollution, an overloaded Muni and inadequate parking are direct results of highrise growth. There is indirect fallout as well, not the least of which is the increased housing demand created by the new workers that highrises attract, further driving up the cost of housing. And on top of it all is Prop. 13, which shifted the major burden of property taxes onto residential property owners while giving big commercial property owners downtown a break, which means the city's neighborhoods are now subsidizing, to a greater extent than ever before, the services needed to keep the downtown highrise establishment afloat.

Meanwhile, a decade of mayors,

CAMPAIGN '79

PREVIEWING THE KEY ISSUES IN SAN FRANCISCO: SEVEN GOOD QUESTIONS TO ASK ANYONE WHO WANTS YOUR VOTE

supervisors and planning commissions have had ample opportunity to clamp some controls on the spread of highrises. Instead, they have done virtually nothing, leaving the city with one of the loosest downtown commercial zoning codes in the country. In fact, the planning commission had never turned down a single major highrise until last month, when it voted not to approve the Southern Pacific building—a decision that appeared to be staged as demonstration of how tough the commission could be.

The move was too little too late. San Franciscans for Reasonable Growth, the coalition backing the initiative, projects that 41 new highrise buildings are in various stages of development right now. If built, these projects would bring another 25,000 automobiles and 100,000 office workers downtown every day.

The initiative itself is quite simple and would attack the problem head-on by lowering the allowable height and bulk regulations in the city's zoning code. In the financial district, for example, the currently permitted height of 700 feet would be reduced to 260 feet.

3. Would you reimpose campaign spending limits on local election campaigns?

In the Watergate-charged atmosphere of 1974, the supervisors imposed limits on the total amount candidates could spend in local elections. It was a well-intentioned move aimed at putting challengers on a more equal financial footing with incumbents and at preventing well-financed candidates from buying local elections. In 1976, the supervisors voted unanimously to scrap the reform, and the pro-incumbent impact of that decision is already apparent. By June of this year, Mayor Dianne Feinstein had already raised \$285,000 for her election campaign, while Sup. Quentin Kopp, her major opponent, had collected only \$64,000. The same incumbent fundraising advantage is also at work in the DA's race, where Joe Freitas by June had amassed \$110,000, while Arlo Smith, his nearest challenger, had raised only \$16,000.

4. Do you support a feasibility study of the costs and benefits accruing from

the municipal takeover of PG&E's electrical distribution facilities in San Francisco?

While San Francisco owns the giant hydroelectric plant at Hetch Hetchy reservoir in Yosemite National Park, city residents can't use the power generated there. That's because PG&E owns the transmission lines in the city, while the city's Hetch Hetchy power is sold off at bargain rates to other northern California residents and industries. San Francisco residents are forced to buy their power at premium rates from PG&E, in violation of the federal Raker Act, which sought to ensure that San Franciscans would get the benefit of their own public power.

And while we're buying PG&E's high-priced electricity, we're also paying for its costly expansion programs that don't benefit San Francisco, for nuclear power, for the utility's expensive advertising campaigns, for its hefty executive salaries and dividends, and even for its lobbying at City Hall to keep the city from acquiring its own power.

PG&E has kept its illegal private-power monopoly at City Hall long enough. It's high time the supervisors voted to finance a study to review the costs and benefits to decide whether a takeover would be worthwhile. The very fact that PG&E is fighting so hard to block the feasibility study suggests that it would be.

5. Do you support the scavengers' proposal to build a refuse-derived fuel incinerator at their Brisbane solid waste transfer facility?

The city's scavenger monopolies are proposing to build this \$100 million incinerator as a model plant that would convert garbage to energy. The refuse would be converted into fuel, which would in turn be used to heat a boiler to produce electricity to be sold to PG&E. The scavengers are lobbying hard for the plant, but there are enough serious questions over the proposal to be leery of pushing ahead full throttle.

The technology of such a plant is uncertain. For example, at the moment nobody knows how much pollution it would produce. Moreover, the plant would require a constant stream of refuse to be financially feasible, so the

city would probably have to guarantee a continuous supply of waste, which could mean the end of neighborhood recycling programs. Besides, a plant of the size proposed by the scavengers would be beyond their financial capacity, so the city would probably be required to issue bonds to pay for the cost of building the plant.

6. Do you support the city's Wastewater Management Program, as it is currently proposed?

This project is designed to clean up the city's antiquated sewer system, but it has rapidly escalated into the most expensive and controversial public works project ever undertaken by the city. The project was first estimated to cost \$1.5 billion, but wastewater management officials are now admitting the cost may increase to \$2 billion before the project is complete (which means the city's program is running about six times the cost of other similar programs in other cities on a per-acre basis, according to a recent report by budget analyst Harvey Rose). The upshot is that as the cost of the total program goes up, so does the cost of the local share, which is paid for by the city's residents through the sewer service charge.

While the costs escalate, the wastewater management officials have pushed politically expedient plans that have infuriated several neighborhoods. For example, the program's managers moved the site of the Westside Transport System off 42nd Avenue, at the behest of neighborhood residents, to its current Great Highway site, where neighborhood and environmental groups like the Sunset Coalition have warned that erosion problems could mean the end of great stretches of Ocean Beach.

The point is that while the supervisors have shown a recent willingness to assert themselves in the massive project (by unanimously voting to fund a preliminary audit of the system), the whole program ought to be reevaluated to determine whether it's properly designed and financially feasible.

7. Do you believe the city's port ought to be developed for its real-estate potential or as a center for maritime operations?

It has become a guiding principle at the port over the years that the city's waterfront is so immensely valuable it ought to be developed for its highest commercial real-estate and tourist potential rather than as a seaport. There have never been any public hearings to determine whether this unwritten policy is good or bad, but succeeding port commissions have operated as if it were etched in stone. Each year the annual tonnage of cargoes has declined and fewer and fewer shippers are left. Indeed, the major achievement at the port in recent years has been to develop Fisherman's Wharf as the state's second-biggest tourist attraction (after Disneyland). The sweetheart lease and assessment shenanigans behind Pier 39 alone ought to spur a full-scale reevaluation of the port's policies on future growth. ■

IS TOM HAYDEN OFF AND RUNNING AGAIN?

The ex-radical turns revisionist historian

BY ART GOLDBERG

It looks like Tom Hayden plans to run for political office again. I know this not because Hayden has made any formal announcement or given informal, off-the-cuff hints about his future plans. On the contrary, he has been silent or evasive about his intentions while building a close political relationship with Gov. Brown.

Last week, however, in an interview published in the Aug. 27 Chronicle, Hayden began a subtle rewrite of his own personal past that could mean he has his eye on high political office in the near future. Since his unsuccessful attempt to wrest the Democratic nomination for the U.S. Senate from John Tunney in 1976, Hayden has won appointments from Brown to the state's Solar Energy Council and the Southwest Regional Border Commission.

"I never believed that there could be a successful violent revolution in the United States," Hayden told the Chronicle's Larry Liebert. At the same time he denied he had ever been a socialist or a Marxist.

Was this the same Tom Hayden I knew back in the Sixties? I looked at the picture. Yes, it was the same Tom Hayden who had urged people to "take to the streets" at the 1968 Democratic Convention in Chicago, while Dave Dellinger pleaded with the crowd to sit down nonviolently (and perhaps ineffectually) at the feet of the police.

It wasn't necessary to spell out what would happen in the streets, for that was the year of the self-proclaimed "urban guerrilla." It was almost a ritual. We'd block a street. The cops would arrive and start busting heads. We'd throw rocks. They'd chase us. We'd break windows. Some of us would get beaten up and arrested. A few cop cars would be overturned and burned.

Soon after the convention ended, Hayden moved to Berkeley. I arrived shortly afterward. From the outset, Tom was advising people to "get prepared." Getting prepared involved buying a rifle and learning how to shoot it, practicing karate and learning first aid.

These were all "self-defense" techniques, to be sure, but why would such self-defense measures be necessary? Many Berkeley activists resented Hayden's intrusion, because the question of how much violence, if any, was good or necessary hadn't been fully resolved in their own minds. But Tom had definite ideas, which he pushed.

As a result, the group around Hayden became smaller and smaller, though it ventured out to local rifle ranges,

political education classes with the Black Panther Party and, eventually, the International Liberation School. The school, behind which Hayden was the driving force, had as its major focus teaching people how to shoot. I know because I taught one of the classes.

Later, Tom worked with a small group to write the 13-point Berkeley Liberation Program that announced the intention of making Berkeley a "liberated zone." At the time, the best-known liberated zones in the world were those created by the National Liberation Front in South Vietnam, and they weren't set up through the use of Gandhian nonviolence. The program came out shortly after the bloody People's Park uprisings, so it was clear that establishment of a liberated zone in Berkeley was not going to be accomplished with the cooperation of the police or public officials.

Later that summer, Hayden led study groups on the famous Weatherman statement that came out of the last SDS convention ever held, in June 1969. The document, "You Don't Need A Weatherman To Know Which Way The Wind Blows" (the title is taken from Bob Dylan), calls on American youths to escalate their protests, show solidarity with "liberation forces" elsewhere in the



Tom Hayden doesn't need a Weatherman to know which way the political winds blow these days.

world and open up "another front" in the war against imperialism. It also talks about "the need for armed struggle." Although Hayden had some political differences with the document, he thought it was an important statement and one that American leftists would eventually have to come to terms with.

The next year, after a group of his associates returned from an extended trip to North Korea, China and North Vietnam, Hayden helped organize the Red Family. Its aims and goals remained a mystery, but group members let it be known that they were part of a "vanguard organization," a term commonly used by Marxists to describe an elite group that generally wields a high degree of power.

I happen to agree with Hayden on most issues and do not find his close relationship with Gov. Brown unpalat-

able, as many of his former associates do. Yet it seems only realistic to demand a certain degree of honesty from people who ask for our votes and aspire to hold political power, especially in the difficult years to come. If they can't be honest about their own pasts, what can we trust them to be honest about?

If Hayden had said that he had briefly believed in armed revolution and had once thought militant street demonstrations might bring a quick end to the Vietnam war, but had since changed his mind, I would have no quarrel with him. We all change our views in time. Mine have certainly changed.

Trying to mislead the public, however, is not very wise, especially in Hayden's case. Much of his political past is well-documented by the FBI, and in a heated political campaign, that kind of information has a way of leaking out. ■

POLITICAL ALERTS AND EVENTS

BY SUSAN FERRELL

LECTURES, CONFERENCES AND WORKSHOPS

Congressman Ron Dellums talks about Washington, the recent SALT treaty, health care, unemployment and other timely issues in a radio interview, Sat/8, 9 am. KPFA 94.1 FM, 848-6767.

A benefit for the Committee for Freedom in Argentina features the testimony of former political prisoners Alejandro and Elena Deutsch, a slide show of drawings of Mr. Deutsch and other prisoners, a talk by Patrick Rice, who was imprisoned, tortured and finally deported from Argentina, and Latin American music and songs. Wed/12, 8:30 pm, La Pena Cultural Center, 3105 Shattuck, Berk., \$2, 849-2568.

ARTS AND ENTERTAINMENT

"From Revolution to Resistance: Cinema in the Seventies in Argentina, Chile, Bolivia and Brazil." An overview of films and filmmakers in these four countries, focusing particularly on post-coup strategies for survival and resistance. Presented by Julie Burton, professor of Spanish at UCSC and specialist in Third World cinema. Fri/7, 8 pm, La Pena Community Center, 3109 Shattuck, Berk., donation, 849-2568.

The Bay Area Defense Committee for Battered Women sponsors a raffle drawing and celebration.

The committee provides moral support, advocacy and legal resources for battered women throughout the Bay Area. Sat/8, 2-4 pm, La Pena Community Center, 3109 Shattuck, Berk., free, 587-1859.

A Ten-Year Reunion of Asian American Radicals is a fundraising party for the Revolutionary Communist Party's Million Dollars Fund Drive. Sponsored by the Asian American Revolutionary Communists and supporters of the RCP. Sat/8, 8:30 pm, Bench & Bar, 120 11th St., Oakland, \$5 donation, 638-9700.

A benefit for Project One, San Francisco's first artist-in-residence warehouse studio, whose residents are threatened with eviction. Open studios, Sun/9, 1-5 pm, Project One, 1360-1380 Howard, SF, \$2 donation.

"Chile-Nicaragua" is a musical celebration of the FSLN victory in Nicaragua and songs from the cultural resistance in Chile. Sun/9, 8:30 pm, La Pena Cultural Center, 3105 Shattuck, Berk., \$2.50, 849-2568.

"The Battle of Chile," an excellent documentary by Patricio Guzman about the fall of the Allende government, clearly shows the complicity of U.S. destabilization policies. Tues/11, 8 pm, La Pena Cultural Center, 3105 Shattuck, Berk., \$2, 849-2568.

ELECTION EVENTS

"Gay or Straight: True or False," a talk and discussion with Kay Pachtner, supervisory candidate for District 5. Sun/9, 9:45 am, Unitarian-Universalist Gay Caucus, 1187 Franklin, SF, free, 776-4580.

Candidates for SF District Attorney—Archie Briggs, Joseph Freitas, Bartholomew Lee, Joseph Rusconiello, Carol Ruth Silver and Arlo Smith—debate the issues at the Barristers Club. Wed/12, noon, Sheraton Place Hotel, Concert Room, SF, \$8.25 (includes luncheon), call Colleen Hoy or Brian Fitzgerald at 392-3960 for reservations.

MEETINGS

The Oakland Tenants' Union holds a citywide meeting to create a stronger union to oppose unfair rent increases and evictions, problems of landlord harassment, neglected repairs and discrimination. Wed/12, 7:30 pm, Cleveland School, 745 Cleveland, Oakland, 835-8131 or 653-4613.

RALLIES

A national moratorium to expose widespread violation of the human rights of Chicano-Mexican, Puerto Rican, black and Native American peoples takes the local format of a march and rally on Sat/8. The march begins at 11 am in Mission Dolores Park, 18th St. and Dolores, SF, and ends in a rally at United Nations Plaza at 1 am. Call 552-4568 for more information.

Solidarity with Chile is the theme of a picket and rally to protest that country's six years of dictatorship under Gen. Pinochet. Picket Wells Fargo Bank, 7th and Market, SF, Tues/11 at noon to demand that the bank stop giving loans to Pinochet, then rally down the block at United Nations Plaza from 12:30-1:30 pm, with speakers Angela Davis, Bill Wahpepah of A.I.M. and the SF Mime Troup Band. Sponsored by the Free Chile Center and Chile Solidarity Committee.

NOTES

The San Francisco Arts Directory Third Edition, published by Artists in Response (AIR), is a comprehensive listing of groups serving and presenting the arts in San Francisco—400 groups in dance, performing, theater and visual arts, with special sections for women, old people, young people, leads for financial assistance in the arts and available performance, exhibition and rehearsal space. The directory is available in many bookstores in San Francisco for \$2.50 (call 821-0820 to find the nearest) or can be ordered by sending a check or money order for \$3 to AIR, 615 Rhode Island, SF 94107. ■

ANTHRAX, ARMADILLOS AND BLUE SKIES FOREVER

How San Francisco's local TV news shows keep you happy and informed

BY CATHERINE PETERS

The other night, when a friend from Oregon was visiting, I started making jokes about San Francisco's early evening Happy Talk News. My friend commented, "Oh, it can't be worse than Portland's." Seizing the opportunity to make some cash, I bet him that San Francisco news would make Portland news look like "60 Minutes." I turned the TV set on, and by the time Channel 4 started showing dead field mice floating in a swimming pool in Concord, my friend wordlessly reached into his pocket and handed me a five-dollar bill.

On an average news day in San Francisco, a day when there is no major triumph or tragedy the city can share, the local network affiliates manage to scrape up around 30 stories to run on the evening news. Tuesday, Aug. 21, was such a news day. The big splash on the front page of both the Chronicle and Examiner was Ludmila Vlasova's return to Mother Russia. So with the aid of a couple of Betamaxes, I kept tabs on the way each station filled an hour with the day's events. First, some congratulations:

- to KRON's "NewsCenter 4" for the statement "Over in Iran, they take food prices very seriously," which introduced a story about a public flogging of two food merchants;
- to KGO's "News Scene at 5" for showing film of the flogging even before the first commercial;
- to KGO again for the story about an anthrax epidemic near Fairfield, complete with deflated and burning cow carcasses, the puffs of smoke dancing behind the reporter.

Why people tune to a particular TV newscast is a mystery. Some viewers may like a weathercaster's hairdo, others may hope for details on a late-breaking story. The fact that people do watch means big bucks for the TV

stations. Only prime-time programs harvest higher ad revenues than news. On KRON's "NewsCenter 4," a 30-second commercial eats about \$800 from a product's advertising budget. On the top-rated newscast, KGO's "News Scene," a 30-second spot costs around \$1,000. (The same ad broadcast in the mid-afternoon costs \$400. During prime time on this ABC affiliate, home of "Mork and Mindy" and "Laverne and Shirley," that same ad can cost as much as \$4,000.) On this particular Tuesday, I counted 56 ads on the two hours' worth of KGO evening news. Multiply 56 times roughly \$1,000 times the days of the week and it's easy to see why anchorman Maury Povich smiles so much.

HARD AND SOFT

There is a polite differentiation in the TV news biz between "hard" and "soft" news. The declaration of World War III is hard news. The First International Invitational Armadillo Race, an item run on Tuesday's "News Scene at 5," is soft news. Usually the hard stuff kicks off the "A" segment, or beginning, of the broadcast. This segment, akin to the front page of a daily newspaper, is most revealing of a newscast's personality.

For example, "News Scene at 5," San Francisco's first early-evening newscast, opens with a breaking story down at City Hall, where the mayor, fire chief and representatives of Casa de las Madres, a home for battered women, are negotiating over the fate of the home (Fire Chief Andy Casper had deemed it a fire hazard). After anchor Maury Povich assured us "News Scene" will keep us posted, we are treated to some events from around the globe, commencing with whips descending on the backs of Iranian food merchants and ending with a story from our own fair city about slit skirts. Accompanying the closeups of shapely gams is the reporter's observation that "men react to a little thigh just like they did back in the Stone Age."

That's the "A" segment from the newscast with the second-highest number of

viewers. According to July Arbitron rating figures, "News Scene at 5" averages 254,200 viewers a day. That figure jumps to 341,800 at 6 o'clock, when Van Amburg mans the anchor desk. Reputed to be the most-watched local newsmen in the country, Amburg opens the newscast with one of those wonderfully over-inflated sentences that have become his trademark: a story about "an old man who almost fell through the cracks of the city until his cries for help were heard."

In this exclusive report, which kicked off "News Scene at 6," a white blaze of newslights descend upon a 73-year-old man who had been found lying "in his own wastes" in bed in a Tenderloin hotel without food for five days. The image that has stuck in my mind ever since is of the red around the man's eyes and the shadows in his sunken cheeks as the camera pans up and down his body and the reporter sitting at his rumpled bedside asks the million-dollar question: "Did you call for help?"

By contrast, "NewsCenter 4" and "Eyewitness News" chose to lead off with stories about a looming BART strike and the threat of closed gas stations over the long Labor Day weekend. These two newscasts have been volleying for second and third place in the ratings for the news at 6 p.m., with "Eyewitness" coming out ahead. On this particular evening, "Eyewitness" stuck closely to hard news in the opening segment. In fact, the most sensationalistic story was about a brush fire in San Luis Obispo County that was raging out of control, a story "NewsCenter 4" carried near the end, just before sports.

Most curious on the "A" segment of NewsCenter 4 was a story about a plan in



San Jose to keep hookers out of the downtown area—a plan, according to anchor Rita Channon, that "just may turn the trick." Reporter Dick Currier was on the scene holding a wooden barricade the police will use to block off streets where prostitution allegedly runs rampant. The theory is, Currier says, "Since they can't keep the prostitutes away from you, they're going to keep *you* away from the prostitutes." Who, *me*? Heck, I always go to San Mateo for my prostitutes. But the most disturbing part of the report was the shots of foxy black women walking down the street. Does this imply that black women who wear short-shorts and use public sidewalks are prostitutes?



PHOTOS BY ROSE SKYTTA

WHO'S WHO ON LOCAL TV

STATION	SHOW	TIME	ANCHORS
KGO-Channel 7	"News Scene at 5"	5-6 pm	Maury Povich
KGO-Channel 7	"News Scene at 6"	6-7 pm	Van Amburg Jerry Jensen
KRON-Channel 4	"NewsCenter 4"	6-7 pm	John Hambrick Rita Channon
KPIX-Channel 5	"Eyewitness News"	6-7 pm	Dave McElhatton Larry Moore

DAY & NIGHT

The Bay Guardian's Weekly Arts and Entertainment Guide

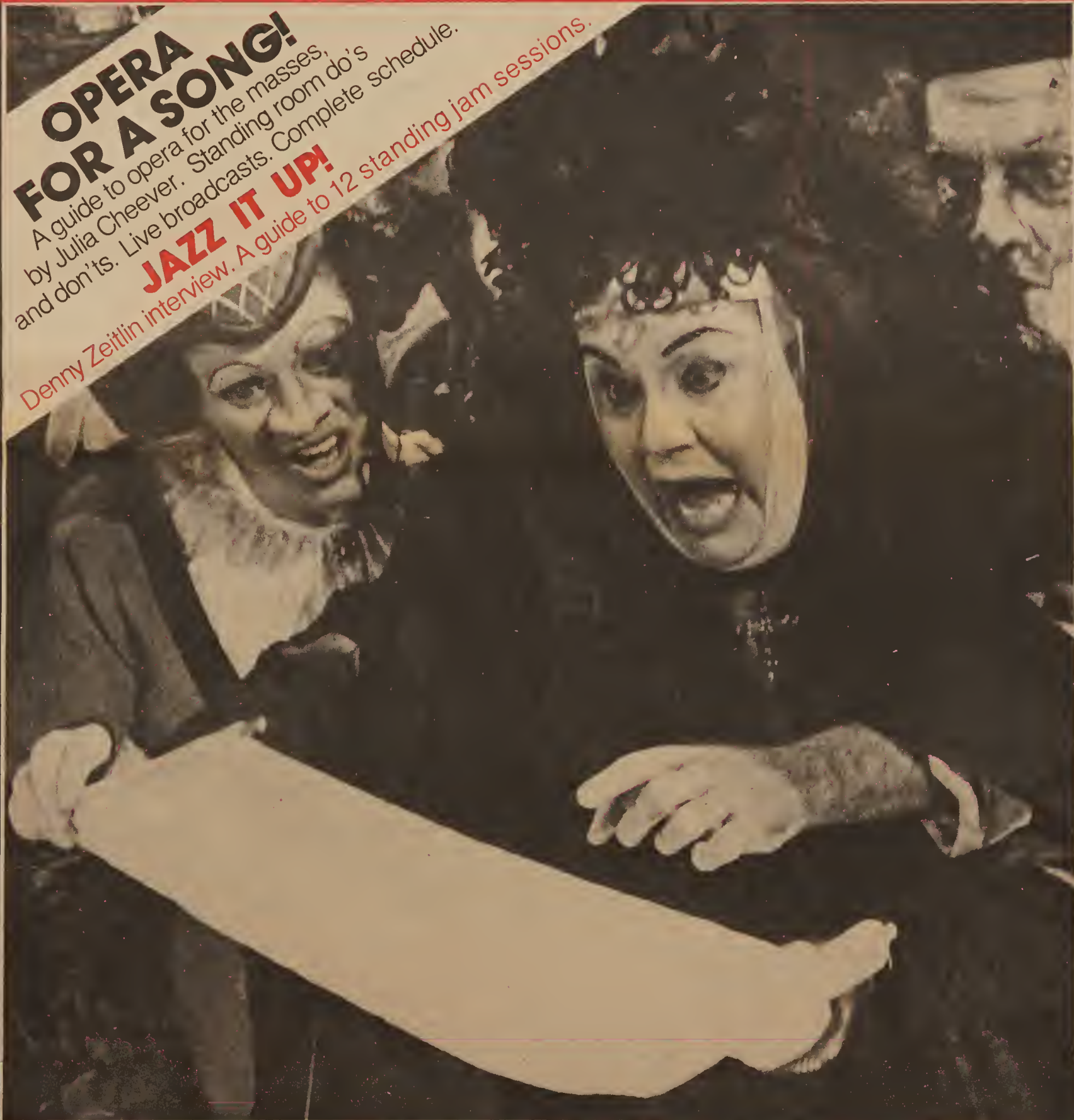
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An interview with Denny Zeitlin

The local jazz musician juggles two careers and dozens of keyboards

BY LESLIE ROBINSON

For a lot of teenagers in the Fifties, survival hinged on two things: J.D. Salinger and jazz. Life at times could be pretty grim for these precocious Sixties people, hopelessly stuck in the Fifties, who stashed their copy of *Catcher in the Rye* under the bed and plugged into the jazz stations late at night. Their parents didn't understand them. Their friends (if they had any) didn't understand them. In fact, they scarcely understood themselves.

Denny Zeitlin was one of the lucky ones. Not only did his family not interfere, but he lived only a half an hour away from a gold mine of jazz clubs: the South Side of Chicago. "Fortunately, I was tall enough and looked old enough to get into the clubs when I was 15," Zeitlin says. "It was the beginning of an incredible workshop for me, listening to all these really good pianists, getting them to show me things, and often I'd get to sit in with them."

Zeitlin smiles at the memory. "There was an incredible brotherhood of musicians at that time." Then he concedes, "Which certainly did change with increasing racial tensions over the years. But at that time, I could be the only white guy in the club and nobody would give me bad vibes. And, of course, I didn't give anybody else bad vibes."

Denny Zeitlin is now 41 years old and a noted keyboard player in his own right. He is also a practicing psychiatrist at UC Medical Center in San Francisco and the composer of the soundtrack for the recent remake of *Invasion of the Body Snatchers*—his first film score.

When Zeitlin sits down to play in his basement recording studio, it's not just at one electric piano—it's everything from the organ to melodica to the clavinet to piano to Moog, ARP and Prophet synthesizers, all hooked up to various sound-altering systems. When he plays he's like a master chef baking six elab-

orate dishes at once. He reaches for this, grabs for that, gently stirs in this and throws in a dash of that while remembering to turn on the stove, turn off the blender and take the milk out of the refrigerator.

"I guess, in a certain sense, I've always wanted to be an orchestra," says Zeitlin. "I've always thought orchestrally. The piano is a very orchestral instrument to be sure. But with all the multiple keyboards available at your fingertips, it's like having an orchestra in many respects."

Zeitlin, accompanied by percussionist George Marsh and bassist Mel Graves, concocts a wildly whimsical and passionate brew of essentially modern music that hinges on jazz, but he isn't afraid of a whole bag of other influences such as rock, funk and classical. "The way the music develops," Zeitlin says, "it sometimes seems like we're all soloing at once. At other times it seems like we're all accompanying each other. The ball shifts so rapidly among us that you don't feel as if there is a soloist or an accompanist at all. Sometimes, it feels like the music is emerging at some place between us rather than from us. And we're all somewhat amazed at watching a bud turn into a bush into a tree."

As Zeitlin talks, his voice rises and falls with emotion. He seems to use words rhythmically to convey his thoughts and feelings. "I'm a very aural person," he confesses. "I spend a lot of time really listening to people, in music and in therapy. I work a lot with couples, listening really to the rhythm and the music of how they talk to each other and how the notes collide in the air when they're having trouble and not hearing each other's main theme. You have to tune into yourself in order to be a psychiatrist and also, I feel, in order to be a good musician." He stops, then adds softly, "You really allow the depths of yourself to emerge without interfering too much with it."

Zeitlin began studying classical piano as a child. It wasn't until the eighth grade, when he

came across a jazz record, *You're Hearing George Shearing*, that he discovered his real passion. "Jazz was a made-to-order medium for me, because it had spontaneity and rhythmic excitement. It had that opportunity for interchange with other musicians and the moment-to-moment magic of improvisation. And it absolutely blew me away!"

Zeitlin continued to frequent the jazz clubs of Chicago throughout his high school days and college. When he transferred to Johns Hopkins for medical school, he began to gig around Baltimore. Finally a friend, Paul Winter, who was recording for Columbia Records, convinced Zeitlin to meet John Hammond (the producer who worked with such blues, jazz and soul greats as Billie Holiday, Aretha Franklin and Bessie Smith). "I really didn't want to make money from my music," Zeitlin smiles. "You see, I was very 'pure.' I had heard all these stories about musicians being pressured by the record companies to prostitute their music so it would sell. But John Hammond was so effusive about my music. He just gave me carte blanche to record whatever I wanted. It was such a good deal I couldn't turn it down."

Zeitlin recorded five albums for Columbia. He played all the major jazz festivals including Monterey and Newport. One year he won *Down Beat's* International Critic's Poll. In the mid-Sixties, Zeitlin, who until that time had been playing only acoustic piano, decided it was time for a change and he "went electric" in a big way.

"I was starting to get interested in some of the things rock musicians were doing in electronics, and I started to get impatient with the limitations of the acoustic piano. As much as I love the piano, you can't sustain notes like a horn player can and you can't bend notes like a guitarist can. Even though I was getting into prepared piano where you put stuff on the strings and screws in between

them to bend the strings to get unusual timbres, it was limited."

It took more than a year to assemble his keyboard amalgamation. "I didn't perform for a year and a half because I was getting material together and getting engineers to build equipment for me and working with my bassist Mel Graves and my percussionist George Marsh to integrate a whole wide range of music," says Zeitlin. "Instead of just using modern jazz, we integrated classical, electronics, rock and roll, funk, avant-garde, all into one big music, and that took a lot of work."

It was a radical music for the time—so radical that Columbia withdrew its "carte blanche" and Zeitlin had to find another label. When none would back him, Zeitlin formed his own, Double Helix, and put out one critically acclaimed album *Expansion*.

Although the venture was a success and sold out of the few thousand pressings of *Expansion*, Zeitlin found running a record company tedious work, so he was happy when the small but respected 1750 Arch Records in Berkeley offered to buy the distribution rights to the record. Zeitlin has since recorded two more for them. His latest, *Soundings*, will be out any day now.

Soundings is a collection of free improvisations. "It's an album of solo acoustic piano," Zeitlin says, "which represents a return to my earliest musical roots."

Denny Zeitlin makes few public appearances. Time, for him, often resembles a juggling act. To score *Invasion of the Body Snatchers*, he had to take off six weeks from his psychiatric practice. Holed up in his basement, putting in 18-hour days, Zeitlin not only had to come up with 45 minutes of music, but had to coordinate it perfectly to the film. "It was 30% mathematics and 70% musical," he says. "To get the perfect synchronization, I'd have to compute the music down to a tenth of a second, using various tables and charts. That was after I had spent hours getting

the compositional ideas down. I must have seen that movie a thousand times on the video. I know every bit of dialogue and action in the film."

Despite the monumental effort, Zeitlin knew that nothing was for sure in the film industry. "I'd heard countless horror stories of composers spending months working on a score," he says. "They'd be down in L.A. and the orchestra would be performing the piece for the first time. The director and the producer would be there listening, and then suddenly the director would walk up to the podium, stop the music, rip the score to pieces and say, 'Fire the composer! Get another one!' Even if they accept a score," he adds, "they usually have to cut at least a third."

Zeitlin was lucky. Only a minuscule minute and a half was dropped. Zeitlin performed on the record himself, using a multiple keyboards and overdubbing. Approximately one-third was Zeitlin solo, one-third was a 60 piece orchestra and the other third was Zeitlin and the orchestra together.

In addition to his home-grown keyboard setup, Zeitlin also used a Prophet ten-key digital synthesizer. It was developed just in time for his work on *Invasion of the Body Snatchers*. Not only can it be programmed, but it has 40 different keyboards in one.

Zeitlin will play his synthesizer, along with acoustic piano, on Sunday, Sept. 9, at 8:30 and 10:30 p.m. at the Great American Music Hall. It's a benefit for Comity, a nonprofit organization that brings music to detention centers and convalescent homes.





PHOTO BY TOM COPI

Eddie Henderson buries his great horn work in a quagmire of ghastly disco tunes on his latest album.

NEW LOCAL JAZZ RELEASES

EDDIE HENDERSON: *Runnin' to Your Love* (Capitol)

Henderson, a one-time member of Herbie Hancock's groundbreaking, progressive sextet/septet, has been sliding downhill on his own records for the past few years. Let's hope he has finally hit bottom with this one, because it's a disaster. There's nowhere to go from here but up. Though definitely among the clearest voices in trumpet and flugelhorn, Henderson has opted to bury his horn work in a quagmire of ghastly disco tunes, the two most offensive of which were written by Patrice Rushen, whose name on a record almost always means trouble.

continued next page

Zeitlin at home with his keyboard amalgamation.



PHOTO BY JOSEPHINE ZEITLIN

"J A Z Z M O"

*A month-long
jazz celebration*

Skeptics who want to see concrete evidence that the Bay Area jazz scene is alive and thriving need look no further than the city's month-long celebration of jazz—dubbed "Jazzmo"—which begins this week. Presented by Music By the Bay and City Celebration, both nonprofit groups based in San Francisco, Jazzmo will offer a staggering array of jazz concerts, jams, workshops and other jazz-related activities in the coming weeks. The series is an integral part of City Arts Month, which, according to the July proclamation by Mayor Feinstein, is designed to honor the many achievements of the city's various cultural institutions—A.C.T., the S.F. Ballet, the Opera, the Museum of Modern Art, etc.—and the artists who have contributed to the building of San Francisco's position as perhaps the West Coast's most forward-thinking creative milieu.

Jazzmo events will be taking place all over the city. Aside from the many clubs which will devote special evenings to local



PHOTO BY TOM COPI

Chris Amberger is one of the myriad local musicians participating in "Jazzmo."

talent, venues as diverse as the Golden Gate Park bandshell, Fort Mason, Hallidie Plaza, the Mission Y.M.C.A., Union Square, and the Women's Building (Dovre Hall) will be offering programs. A few of the outstanding events follow.

AT THE CLUBS

Chris Ambert and Bishop Norman Williams will be leading a jam every Sunday at Bajone's . . . The Savoy Tivoli will be taken over by jazz players on Wednesday nights—Bishop Norman Williams Quintet (9/5), Ed Kelly (9/12), Idris Ackamoore (9/19), Eddie Moore and Creative Force, featuring Eddie Henderson (9/26) . . . Thursdays at the Mustard Seed Cafe, performers like Dan Cardoza (9/7), the Winder Levine Quartet (9/14), Living on the Inside (9/21) and the John Gruntfest Group (9/28) will be appearing.

WORKSHOPS AND SEMINARS

"Preserving a Heritage, Creating a Legacy" at Fort Mason (9/8) from 1:30-4:30 . . . Music By the Bay will offer a jazz lecture and demonstration at Bethany Church on 9/11, the Mission YMCA (9/18) and a public school tba (9/25) . . . "How to Survive as a Jazz Musician" at Fort Mason (9/13) . . . "Women in Jazz" seminar at the Women's Building (9/18).

MISCELLANEOUS SHOWS AND CONCERTS

Ed Kelly Quintet at Union Square (9/5) . . . Encia (Latin jazz) at the Hot Spot Design Center (9/8) . . . Jazz open house at Fort Mason (9/9) featuring performances by the Avant Gardeners, Oakland Jazz Complex Orchestra, Creative Force and more . . . David Haskell at the bandshell in Golden Gate Park as part of the Senior Citizens' Series (9/13) . . . "Women in Jazzmo"—Mary Watkins, Linda Tillery Group and Alive at the Women's Building (9/21) . . . Avant Garde jazz festival at New College (9/22) featuring George Sams & Lewis Jordan Quartet, Rasul Siddik & the Now Artet, Contempo Music and Russell Baba . . . Mary Watkins free at Hallidie Plaza at noon (9/26) . . . Idris Ackamoore at Fort Mason the afternoon of 9/30.

Of course, there are many other fine shows, both free and for a reasonable admission. If this year's activities are well-attended and successful, perhaps Jazzmo will become an annual happening. For a complete schedule of shows and workshops or more information on times, places and prices (where applicable), most of the programs are free, call Music By the Bay at 474-5601.

—Blair Jackson

continued from previous page

Not only is Patrice's writing truly awful and her highly-touted piano work undistinctive, but on this record she also shows that she cannot sing. Her two compositions, the title cut and "This Band Is Hot," are two of the worst disco songs I've heard since Herbie's most recent disaster (*Feet Don't Fail Me Now*), and to think that Henderson would take this leap toward artistic suicide voluntarily is depressing indeed. Another low point on the LP is "Sun-chaser," written by bassist John Lee, in which Henderson enters the Chuck Mangione Mellow Fellow sweepstakes. On the bright side, there are two Henderson songs that are quite good. "Hibby" is a fluid, accessible (read "commercial") ballad featuring attractive horn work by Henderson and understated but imaginative synthesizer by long-time Zappa cohort Ian Underwood. "Marlana," which closes the album, is a beautiful, somewhat spacey duet with Henderson on flugelhorn and Herbie on electric piano. Give me an entire record of songs like "Marlana" and my faith in Henderson will return.

SOLAR PLEXUS: Solar Plexus (Inner City).

Here's a group of Bay Area veterans who don't seem to have any idea of what they want to sound like as a band. Led by horn man Randy Masters and Keyboardist Denny Barthiaume, Solar Plexus plays generally commercial music with heavy Latin overtones—I've never heard so much varied percussion use! "Voa, Quetzal," the album opener, sounds like a good candidate for airplay on less progressive jazz stations. A couple of other tunes fall into that "pleasant but not very challenging" category. In the "downright offensive" category, however, is Masters's "Stutz Bearcat," a lame Dixieland-vaudeville piece which is much too cute for its own good. The

best songs are "Rubaiyat," which takes a peppy uptempo Middle Eastern melody and stretches it adventurously with several good solos (Glen Richardson on soprano and Mickey Phillips on acoustic bass are best here), and group vocalist Lin McPhillips's "Seascape," on which its author paints a bizarre, ethereal picture of the ocean, using her voice with electronic devices like a ring modulator, phase shifter and echoplex. You can almost hear the tide rushing in and out and crying gulls on this one. Unfortunately, most of McPhillips's other vocal work leaves me cold. She uses her voice like an instrument—in the case of "The Darwin Dilemma" she "plays" in unison with Masters—and while her range and tone are impressive, I find the overall effect of her vocals rather unattractive and cloying... as is most of this record.

BOBBY HUTCHERSON: Conception—The Gift of Love (Columbia).

The title and cover of this record made me fear that Hutcherson was going to join Henderson and Freddie Hubbard in disco-land, but such is not the case. Hutcherson's output has been consistently exciting, with his work on last year's *Roxy* live album (which also features cuts by Earl Klugh and Carmen McCrae) particularly charged. On his new record, the vibist is joined by a stellar lineup of hot Bay Area players—Eddie Marshall on drums, James Leary on bass, George Cables on piano and Bill Summers on percussion—as well as an impressive array of horn players who are unfamiliar to me. The best cuts, like "Dreamin'" and "Clockwise," have a mainstream feel to them. The playing never goes "outside," yet neither is the development of the solos predictable. Marshall and Leary are a formidable rhythm section and provide the perfect grounding for Hutcherson's always inventive flights. A wonderful album!

—Blair Jackson



PICK OUT THE JAMS

12 standing jam sessions where you can sit in with the greats

BY LEE HILDEBRAND

After he finishes blowing a boiling bop solo on his alto sax, Bishop Norman Williams sits down at the front of the bandstand at Bajone's, a Valencia Street bar and restaurant where he leads a jam session every Sunday from 6 to 11 p.m. The tune is "Green Dolphin Street."

Williams exercises some music charts someone has brought in, as a hot young alto player brings cheers from the packed house with a well-placed quote from "Chicago." A gentle smile crosses Williams's face.

Next up is a trumpet player who noodles aimlessly, blowing endless runs that have little relationship to the song's chord changes. He ends his solo eight bars early. As the rhythm section finishes out the chorus,

Williams looks up with his head cocked slightly to the side, his eyes gazing at the ceiling as if to say, "Oh, God!"

I first encountered Norman Williams 13 years ago. He hadn't started his church, Yardbird Temple, yet, so they didn't call him "Bishop" then. He wasn't so kind then either.

Back then, I was an aspiring jazz drummer and I came to the Juke Box on Haight Street to sit in. Williams put me to the test and I failed. We were trading "fours" (alternating four bars of horn and rhythm section with four bars of solo drums). When I came back in from one of my solos, he reentered one beat later, turned around and glared at me. I had messed up. Or so I thought. I learned later that this was just one of the old bebop session tricks used to shake the confidence of novices. It worked, though. I soon gave up

all thoughts of becoming a professional jazz drummer.

Jam sessions were a lot tougher then and a lot more frequent. The Juke Box had a session going every night. Jimbo's Bop City, where Lester Young and Charlie Parker sat in back in the Fifties, had been forced by redevelopment to move from its old location at Post and Buchanan but was still alive on Fillmore. That's where the action was after hours. Then on weekends, there's be breakfast sessions at Jack's on Sutter from 6 to 10 a.m.

Bop City, Jack's and the Juke Box are all memories now. There are no more after-hours jam sessions, no more breakfast sessions, not even a nightly session anywhere. But, according to musicians who have been on the scene for a number of years, there are more sessions happening today than there have been since the Sixties.

Most of the current sessions happen Sunday evenings. Bajone's seems to be the most active, and the caliber of players who participate is high. Across town at the Open Theater on Clement, alto saxophonist Pony Poindexter and drummer Richie Goldberg lead a first-rate session. In the East Bay, Jonel's and Mr. Majors,

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Eddie Henderson and Bishop Norman Williams run one of the best jam sessions in the Bay Area.

both in Oakland, are the hot spots.

"Sessions are a lot more together now," observes Williams, "because they're run more properly. A lot of people bring charts. It seems like you've got better players now than when I was coming up."

Others disagree, however.

"Back in the Bop City days," says tenor saxophonist Vince Wallace, who was a regular there when he was a teenager in the mid-Fifties, "there were certain standards everybody had to know. You had to know how to play 'Cherokee.' You had to know 'Rhythm' changes. You had to know how to play blues and whatever originals were current at the time. But nowadays it seems like these people are in a rut. They just want to play tunes that are real modal or easy for them—tunes like 'Impressions' or 'So What'—and even then they get lost on them. It gets real stagnant. They should try to play more of a variety of tunes and keep 'em a little shorter. They don't have the proper guidance. They're not listening to the right people. They want to jump right into a post-Coltrane bag without exploring the roots of swing and bop—Charlie Parker, Coleman Hawkins and everybody else."

Big name musicians used to frequent Bop City and other sessions. Whenever Duke Ellington or Count Basie's bands played in San Francisco, band members came by after work and played until the wee hours of the morning. Wallace remembers sitting in at Bop City with people like Miles Davis, Eric Dolphy, Hampton Hawes and Harold Land.

"It used to be real magic," Wallace recalls. "It was almost like a professional record—one take and everything came out right. Playing a session in those days was like hearing a Prestige or a Blue Note record.

"They let cats that were well-known play first. After a couple sets, they'd call somebody up—like apprentices. You'd grow by listening to people play with other people that knew how to really play right. You'd learn how to play right. You'd learn how to play with dynamics and be economical and not play forever. Back then, if they didn't like somebody's attitude or the guy wasn't really making the changes, they would change keys on him. But cats would take you aside and show you what you were doing wrong and be more helpful then."

Eventually, the big names stopped showing up at sessions. "They'd get drug with the kind of tunes that were being played and drummers who couldn't hold tempos," he says, blaming the decline, in part, on the club owners. "They were always trying to cut corners and hire cheaper house rhythm sections. Some clubs would audition bands every night, promise 'em a gig and it would never happen. They'd get free entertainment."

One nationally-known musician who still makes the sessions regularly is trumpeter Eddie Henderson. He usually plays with Williams at Bajone's and with guitarist John Marconi's group at Oakland's Irongate Inn on Friday nights.

"Just staying at home and not playing," Henderson explains, "I find myself losing a little edge. When you play all the time, you begin to play what you think."

He remembers the first time he sat in at Bop City in 1961. "The band stopped and they told me to get the fuck outta the club. For the next year, every time I came back, they wouldn't even let me play. I wasn't ready. It was painful to me, but it was good."

"Nowadays, people who can't play—they're beginners—get up there and just wiggle the keys, making freaky sounds.

They bring the whole level of the session down and then nobody says anything. That's not a learning experience for them, and it's a drag for everybody else."

"I try to make my sessions like an educational thing," says Richie Goldberg, who played drums in Ray Charles's great Fifties band. "Guys that are not of the caliber of Eddie Henderson and them, I try to get them to sit and listen and then I put them on with another set of fellows who are more in their caliber so they won't drag the set or embarrass themselves. To me, jam sessions are supposed to be a learning process. The way you learn is to come and listen and pay attention to what the experienced guys have to say musically. It's for you to come and express yourself, but you have to have the material, which is your basic training to express yourself. You can't come to a session like a lot of guys do. They buy a horn and learn the C scale and the next thing, they want to get out and play. How would you feel if you were on the bandstand and you said, 'Let's play Duke Ellington,' and the guy says, 'Who's Duke Ellington?'"

Most jam sessions are conducted through sign-up lists. They're usually operated on a first-come first-served basis, but if a player is known to be good, he's usually called to the bandstand sooner and gets to stay longer.

"If nobody knows who a musician is," Bishop Norman Williams says, "I'll let him play on the last set, 'cause I always give everybody a chance. Can't never tell who's who nowadays. A cat might come in and you don't think he can play and he might tear the roof off the house."

WHERE THE JAMS ARE

SAN FRANCISCO

Bajone's, 1062 Valencia St., 282-2522, Sunday, 6-11 p.m. This is probably the best jam session currently running in the Bay Area, led by the dean of San Francisco sessions, Bishop Norman Williams. Former Herbie Hancock trumpeter Eddie Henderson is usually on hand, as are pianist Smith Dobson, Bassist Chris Amberger and vocalist Jamie Davis. Players like drummer Eddie Moore, saxophonists Mel Martin and Vince Wallace and flugelhornist Dave Ginsberg have sat in at Bajone's, and Richie Cole usually brings his alto madness by when he's in town. While this is not a place for beginners, everyone is invited to play. The area of the club in which the session takes place is narrow, almost like a hallway, and is usually

continued next page

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continued from previous page

cramped. There's no cover charge.

Bethany United Methodist Church, 1268 Sanchez St., 647-8393, Monday, 8:30 p.m.-1 a.m. Recently started by the Loft Jazz organization, this session costs \$1 for musicians and \$2 for non-players. Held in the church's tiny recreation hall, it is extremely well organized. Musicians who sign up are called on a first-come first-served basis and are structured

into groups, such as three horns and a rhythm section. Wine is available at 50¢ a glass.

Keystone Korner, 750 Vallejo St., 956-0658, Saturday, 3-7 p.m. Alto saxophonist Tim Rosenkrans supervises Keystone's sessions in a very orderly manner, giving everyone who's signed up a chance to blow. This is a good place for amateurs to get a chance to play with heavies like bassist James Leary. There's a buck cover charge.

The Open Theater, 441

Clement St., 386-3086, Sunday, 9:30 p.m.-1:30 a.m. Bop lives at the Open Theater, where Pony Poindexter and Richie Goldberg run the session. The musical level of the guest players at this rustic cabaret is usually quite high. Recent months have seen Eddie Henderson, trombonist Julian Prier and drummer Ben Riley sitting in. Eighteen-year-old Jody Poindexter often joins her dad for a round of bebop vocalizing. The cover charge is \$2.

Pier 23, on the Embarcadero,

362-5125, Sunday, 4-9 p.m. Trumpeter Jack Schaefer has been leading traditional jazz jams here for years. There's no cover.

The Saloon, 1232 Grant Ave., 788-3291, Sunday, 5-8 p.m. Vocalist Lisa Kindred is always on hand for traditional jazz sessions at this intimate old North Beach saloon. Trombonist Bryan Gould, clarinetist Larry Stein and former Dave Brubeck drummer Joe Dodge are known to frequent the place. No cover.

EAST BAY

The Bull Valley Inn, 14 Canyon Lake, Port Costa, 787-2244, Saturday, 9 p.m.-1 a.m. The style of music played at this bar, built in 1897, is nearly as old as the building itself. The cream of Bay Area traditional jazzmen—people like trombonist Bob Mielke and Saxophonist Dick Hadlock—flock to the Saturday night sessions hosted by pianist Ray Skjelbred. No cover.

The Irongate Inn, 5356 College Ave., Oakland, 654-9600, Friday, 10 p.m.-2 a.m. Though not technically an open jam session, it usually ends up that way by the end of the night, according to Eddie Henderson, who plays there Fridays with guitarist John Marconi's group. Tenor saxophonist Larry Schneider and drummer Eddie Moore are usually on hand, too, and recent out-of-town guests have included Leo Wright, George Coleman and Ben Riley. This is definitely not a place for beginners. No cover.

Jonel's, 3869 Telegraph Ave., Oakland, 658-5142, Sunday, 5-9 p.m. Pharaoh Sanders has been known to drop by this comfortable club, which serves as a disco most nights. Fellow tenor man Stan Howard leads the session. A recent Saturday saw three top drummers—Randy Merritt, Paul Smith and Babatunde—playing. No cover.

Mr. Majors, 8021 MacArthur Blvd., Oakland, 569-6000, Sunday, 6-11 p.m. Vibraharpist Herb Gibson hosts the sessions at this East Oakland cocktail lounge. Pianist Ed Kelly is frequently there (sometimes playing Hammond organ), as is trumpeter Oscar Williams. Last month, alto saxophonist Leo Wright stopped by and tore the joint up with a passion-filled reading of "Stormy Weather." No cover.

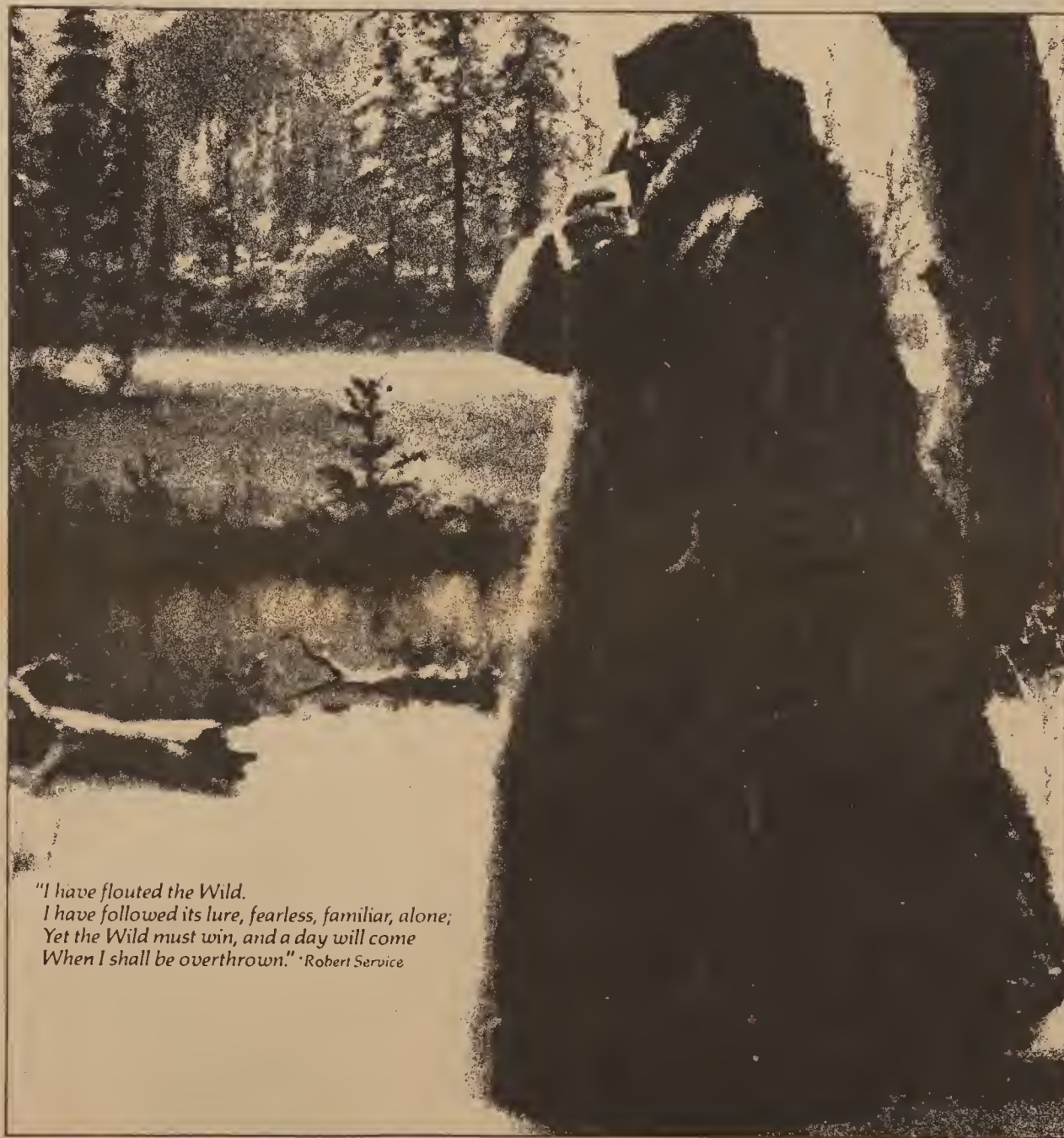
The Seashell, 205 Cutting Blvd., Richmond, 233-5835, Sunday, 6-11 p.m. Tenor sax man Snake Pit Eddie keeps things boiling at this Richmond disco. The musical style sometimes borders on the avant garde, and drummer Smiley Winters functions well in both bags—bop and free. Vocalist Faye Carol was in recently. No cover.

SAN JOSE

Garden City, 360 Saratoga Ave., 244-3333, Sunday, 9:30 p.m.-1 a.m. Pianist Martin Mann and bassist Bud Dimock like to refer to their session as a "workshop." As many as a dozen horn players have been known to crowd the bandstand at one time. No cover. □

MORE JAZZ

in the Bay
Guardian,
page 10.



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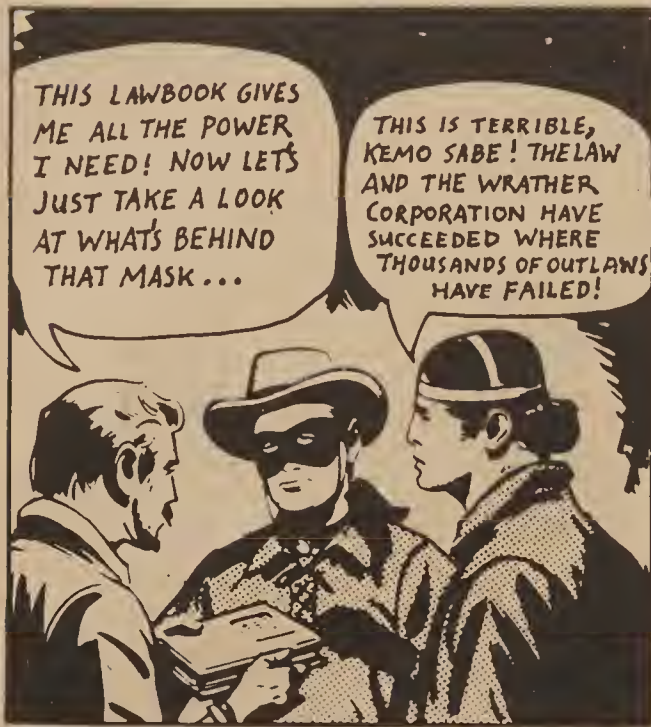
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LONE RANGER DRYGULCHED

But you can join the 7th Cavalry and ride to Clayton Moore's rescue



BY JEROON VON AIKEN

The dust hasn't even cleared, but word gets around fast. The Lone Ranger has been bushwhacked by money-greedy desperadoes worse even than the Butch Cavendish gang who killed five Texas Rangers and left the sixth for dead, beginning the Masked Rider's career. This gang calls themselves the Wrather Corporation, and they want to make a new Lone Ranger film, putting Clayton Moore, 64-year-old star of the show's 1950 television incarnation, out to pasture in favor of a younger actor.

The court order prohibiting Moore from making his living with

personal appearances as the masked survivor of that day doesn't just put him out to pasture—it strands him in the desert with a bullet through his canteen. This callousness has angered thousands across the country who remember where they first heard Rossini's "William Tell Overture" and have announced their intention to boycott any new Lone Ranger foisted on them.

You can help them by writing to the Wrather Corporation, To-Hell-With-Yesteryear Department, 270 North Canon Drive, Beverly Hills, California 90210, or call them at (213) 272-4292. Demand fair treatment for Moore, lest the sad saga of Captain Video

be repeated. Demand that this hero from our youth not be tossed from a high rock like a straw-filled dummy. The sense of justice instilled in us by the mysterious Masked Man cries out that Moore (he must at least have squatter's rights) not be forced to trade in his silver bullets for a gold-plated watch.

If envisioning a mature, seasoned lawman (Moore is an extant man, in good health and in good shape) who has spent his life upholding truth and justice is too challenging for the Black Hats at Wrather, and if a still wet-behind-the-ears tenderfoot must be poured into the mask and powder-blue suit, at least Moore's role as part of our cathode-ray heritage can be acknowledged. Why not invoke the tradition of Lee Falk's and Ray Moore's comic strip "The Phantom" in which venerable, aged Heroes pass on the mask to their descendants? Moore could be cast as Captain Dan Reed in the new film, the older brother (killed by the Cavendish gang) of John Reed, Masked Man-to-Be. Moore should be hired by Wrather Corporation as part of the campaign ... in addition to being allowed to keep the mask.

Write to Wrather and threaten to boycott the new film. Write to Wrather and remind them that despite the unfortunate legalistic brawling they've dragged him into, Clayton Moore has not lost his hat. Each letter will be one of the traditionally infinite number of bullets in the Lone Ranger's six-shooter.

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Petite Sirah: A bargain hunter's Cabernet Sauvignon

BY ARTHUR DAMOND

California's Petite Sirah has arrived. It is gaining in popularity as more and more red-wine lovers discover that Petite Sirahs can offer many of the features of Cabernet Sauvignon at a generally lower price. Growers have recognized this trend too. Before 1971, 3000 acres were planted with the grape; now there are about 14,000.

Once thought to be derived from the grape that comprises the famous French wines *Hermitage* and *Cote Rotie*, among other Rhone-region reds, the California Petite Sirah is now believed to be related to the Duriff, a lesser grape used for blending purposes in the Rhone area. No matter what its origin, it really bears little resemblance to any French wine, and comparisons between them are even less useful than usual.

Concannon pioneered in varietally bottling the grape during the mid-1960s when other wineries were employing it in inexpensive red-wine blends. Although the grape is still used for that purpose, many dozens of wineries now make Petite Sirahs in almost as many price ranges (from \$2 to \$12, though anything over \$7.50 is rare).

The name is a bit misleading; Petite Sirah is usually not "petite." In fact, the biggest-bodied red wine I've ever tasted is the scarce and

exceedingly expensive 1975 Mount Veeder Petite Sirah (\$12), which astounded and nearly overwhelmed me and others with an enormous amount of tannin, fruit and everything else but the kitchen sink. (For the curious big spenders among you, the wine is still available at Jackson's in Berkeley and the Wine & Cheese Center on Jackson Street in San Francisco.) While other wineries don't make them *that* big, Petite Sirahs, on average, are the heaviest bodied of all red wines. Typically, the lightest ones are the cheapest, although I've found quite a few "biggies" in the under-four-dollar category.

As for the grape's style, apart from sheer size, Petite Sirahs seem to share more similarities from winery to winery than other red wines, suggesting that the grape's blunt characteristics tend to obscure winemaking differences. Good ones display a spicy-pepperyness in taste and aroma, substantial fruit and tannin, dark color, an overall simplicity and varying degrees of woodiness from greater or lesser oak-barrel aging. Even mediocre ones show most of these elements, albeit unimpressively. Good ones also appear to have aging potential, despite the general negative attitude of "connoisseurs" in that regard.

Evidence of aging potential was provided by a Petite Sirah blind tasting in which I recently participated. The strong consensus

winner was eight years old and still improving—for perhaps another six years, some of us thought. The tasting revealed one great value, too. Here are the results (points are the total of each taster's ranking of each wine, so the lowest score wins):

1. 1971 Freemark Abbey Petite Sirah (not commercially available; market value about \$15-\$18) (18 points).
2. 1975 San Martin Petite Sirah (\$4.00) (38).
3. 1976 Callaway Petite Sirah (\$6.75) (40).
4. 1974 Robert Mondavi Petite Sirah (\$6.50) (41).
5. 1976 Burgess Petite Sirah (\$7.00) (43).
6. 1977 Monterey Peninsula Petite Sirah (\$6.75) (44).
7. 1975 Caymus Petite Sirah (\$5.50) (45).
8. 1975 Stag's Leap Petite Sirah (\$7.50) (55).

With nine tasters, the narrow seven-point spread between the second- and seventh-place wines is statistically meaningless, indicating that those six were virtually tied for second. Clearly the San Martin is the great value and can be purchased for \$3.50, \$4 or \$4.50, depending on when the retailer bought the wine after its original release a year or so ago.

Inglénook and Foppiano also make Petite Sirahs I have liked in the same reasonable price range. A final point about Petite Sirahs: restaurant wine lists often offer fine value because the owner doesn't believe they'll sell as well as Cabernets.

CHATEAU MONDAVI ROTHSCHILD?

Flash! As the saying goes, a reliable trade source (a Mondavi family member, actually) has confirmed that Robert Mondavi and Baron Philippe de Rothschild (owner of the renowned Chateau Mouton Rothschild) are exploring the possibility of creating a jointly owned Napa winery for the purpose of "making the best Bordeaux-style Cabernet Sauvignon in California." I'm sure if something is worked out there'll be one enormous publicity splash, big enough no doubt to launch the new venture all by itself. And deservedly so, for such a Franco-Californian partnership would be a first, and the eyes of the wine world would be on them. Both Mondavi and the Baron have reputations as innovators in their respective countries, so I'll be eager to taste the results of any joint venture they embark on. More anon. ■

Arthur Damond publishes *Wine Discoveries*, a newsletter guide to exceptional wines under \$4; for subscription information and a sample copy, send a stamped self-addressed, 4 x 9-inch envelope to 7474 Terrace Drive, El Cerrito, CA 94530.

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Dewey's Bar and Saloon: John Stafford and his Bourbon Street Irregulars (Dixieland jazz), Tues-Sat, Hotel St. Francis, Geary & Powell, 391-1200

Eight Immortals Lounge: The Chang Sisters, Tues-Sat, Holiday Inn, 750 Kearny, 433-0545

Fanny's Restaurant: Sharon McNight (cabaret), Fri/7-Sun/9, Martha Lorin (jazz), Sun/9, Frank Di Orio (comedy), Mon/10, Patty Wolfe (cabaret), Tues/11, Pam Brooks (pop/operetta), Weds/12-Sun/13, Sharon McNight, Fri/14, 4230 18th St., 621-5570.

Garden Bar: A Special Blend (cabaret), Tues-Sat, Miyako Hotel, Post and Laguna, 922-3200.

The Great American Music Hall: The David Grisman Oumlet, featuring Stephanie Grappelli, Fri/7, James Cotton Band, Sat/8, Benefit for Comity, featuring Denny Zeitlin, Mel Graves and George Marsh, Sun/9, Jeff Lorber and Gap Mangione, Mon/10; David "Fathead" Newman, Fri/14, 859 O'Farrell St., 885-0750

Gulliver's: Blue Steel (rock), Fri/7, Mimi (folk), Donna Turner Band (country rock), Sat/8, Powell St. Blues Band, Dana Hubbard, Sun/9, Lisa and Debbie, Mon/10; Jeb's Jump Blues Band, Tues/11, The Ventilators (rock), Weds/12, The Marin Red Show, Thurs/13, Luther Tucker Blues Band, Fri/14, 348 Columbus, 982-0833

Hotel Utah: The X-M's (jazz), Fri/7, Susan Rabin (jazz), Sat/8, Music By the Bay (jazz), Mon/10; open mike, Tues/11, Idris Ackamoor (jazz), Weds/13, Richard Olsen (cabaret), Thurs/13, The X-M's (jazz), Fri/14, 500 4th St. at Bryant, 421-8308

Keystone Korner: Stan Getz, Fri/7-Sun/9, Buddy Tate & Eddie "Cleanhead" Vinson, Tues/11-Sun/16, 750 Vallejo St., 781-0697

Last Day Saloon: The Water Bros. and guests, Fri/7, Will Porter Band, Sat/8, Steve Seskin, Sun/9, auditions, Mon/10; Tye, Tues/11, Rescue Rock and Roll, Weds/12, Hearts on Fire, Thurs/13, Boarding House Reach, Fri/14, 406 Clement St., 387-6343

Mabuhay Gardens: Video Vaudeville, Plugz, Mutants, Mertz, Fri/7, Outrageous Beauty Contest, Dead Kennedys, Anakoku Buto, act tba, Sat/8, Norman Davis Bon Voyage Party, Plugz, Imposters, Puntz, Sneakers, Sun/9, No Sisters, Psychotic Pineapple, Times Five, Sudden Fun, Child's Portion, Corvairs, Mon/10; Video Beam Impatient Youth, act tba, Tues/11, Video Beam Theatre, Stoneground, Tom Landry Band, Rocking Horse, Weds/12, Target Video, tapes of Sex Pistols, Ramones, Patti Smith, Push-Ups, Corvairs, Young Adults, Thurs/13, Video Vaudeville, Nervebreaker, Ofis, Fast Floyd, Fri/14, 443 Broadway, 956-3315

Munchkin's: Sally Coombs (pop/originals), Hugh Fountain & Co. (jazz), Fri/7, Susan Burrill & Co. (jazz), Sat/8, Joe Oniveros (pop/originals), A Jazz Duo, Sun/9, Open Mike, Mon/10, Sally Coombs, Hugh Fountain & Co., Tues/11, David Lee Williams (classical piano), Valerie Arakawa (pop/originals), Weds/12, Joe Oniveros, Valerie

Complete Entertainment Guide

*A listing of Bay Area events
from Friday through Friday.*

Arakawa, Thurs/13; Sally Coombs, Hugh Fountain & Co., Fri/14, 242 Church St., 431-6090.

Mustard Seed Coffeehouse: Dan Cardoza (jazz), Fri/7; Winter Levine (jazz), Fri/14, 432 Mason St., 552-4387

Network Coffeehouse: Bruce Hyde (originals), Fri/7, Martine Habib (folk), Mon/10; Sylvan Grey (originals), Fri/14, 1036 Bush Street, 989-6097

9's: Angela (pop), Mon-Tues., Jonathon's Folks (pop), Sun, 1416 Powell St., 771-9800

Old Waldorf: The Toons, Fri/7, Greg Kihn Band, Sat/8, Blues Project '79, Mon/10, Mark McCollum, Thurs/13, 444 Battery St., 397-3884

Open Theater and Cafe: Pony Pindexter Quartet (jazz), Fri-Sun, Tues., 441 Clement at 7th Ave., 386-3086.

The Other Cafe: Mark Natfalin and Ron Thompson's R & B Review, Fri/7, Comedians, Sat/8; Lella T. Snake, Sun/9, Open Showcase, Mon/10; Gil Christner (comedy), Tues/11, Comedians, Weds/12, Any Old Time, Thurs/13, Charlie Musselwhite, Fri/14, 100 Carl St., 681-0748.

Owl and Monkey Cafe: Roger Saloom (folk/original), Fri/7, Full Circle (folk), Sat/8; J. C. Burris (blues), Fri/14, 1336 9th Ave., 664-9892.

The Palms: The Revolvers, Fri/7, The Corvairs, Times 5, Sat/8, Monica Dupont Band, Sun/9, Luz Paramount, Mon/10; Dirty Legs, Tues/11, Robert Cray Band, Weds/12, Thurs/13, Secret Service, Fri/14, 1406 Polk, 673-7771.

Plowshares Coffeehouse: Songs of the Sea (folk), Sun/9, Fort Mason Center, Laguna & Marina, Bldg 312, 441-8920

Precita Park Cafe: Junior Earl (blues), Fri/7, Soundtrac (rock jazz), Sat/8, Nighttrain, Weds/12; Ron Hacker and his Fabulous Hack-Saws (blues), Thurs/13; Blues Survivors, Fri/14, 300 Precita Ave., 285-6626

Purple Onion: Terry Dale & Scott Hughes (pop), nightly except Thurs., 140 Columbus, 781-0835.

Reflections: Terrell Prude and High Life, Tues-Sat, Hyatt on Union Sq., 345 Stockton St., 398-1234.

Rick's: Natasha & Co., Fri/7-Sat/8; Starfire, Sun/9-Mon/10; Toulousse, Tues/11; Gratis, Weds/12, Rick Walter & Backtrack, Thurs/13, Jordan Playboy, Fri/14, 736 Irving, 665-6551

Sacred Grounds: Martine, Fri/7, Raging Sea String Band, Sat/8; Gordon Ellis, Sun/9, Ragged But Right, Mon/10, Terry McCabe, Jeff Roller, Tues/11, Ian Mishkin, Weds/12, Lenny Anderson, Thurs/13, Robin Young, Fri/14, 2095 Hayes, 387-3859

Savoy Tivoli: Mirasol (Latin, reggae), Fri/7-Sat/8, Target Video, Jim Carroll (new wave), Sun/9, Ed Kelly and Friends (jazz), Weds/12, Reggae, Fri/14, 1434-1438 Grant Ave., 362-7023

Temple Beautiful: Dils, Alcy Cats, Sat/8, Buzzcocks, Gang of Four, Suicide (new wave), Tues/11, Temple Beautiful, 1829 Geary, 346-0306.

Terrace Room: Abe Battai Trio (easy listening), nightly from 9 pm, St. Francis Hotel, Powell at Geary, 397-7000.

Union Depot: Any Old Time (string band), Fri/7, Atrios (jazz), Tues/11, Steve Seskin (folk), Weds/12, Drifwood (variety), Thurs/13, Nicholas, Glover & Wray, As (variety), Fri/14, SF State Student Union, 1650 Holloway Ave., 469-2426

Venetian Room: Billy Eckstine (jazz), Fri/7-Weds/12; Joel Grey, Thurs/13-Weds/26, Fairmont Hotel, Mason and California, 772-5000

Washington Square Bar and Grill: John Horton Cooper (piano jazz), Fri/7-Sat/8, Mike Lipskin (piano jazz), Sun/9, Burt Bales (piano jazz), Mon/10-Tues/11, Norma Teagarden (piano jazz), Weds/12, Dick Fregulia & Dorothy Moscowitz (piano jazz), Thurs/13, John Horton Cooper (piano jazz), Fri/14, 1707 Powell St., 982-8123.

Westwood Sun Care: Tim Leary (rock), Fri/7, 4037 Judah St., 664-2191

EAST BAY

Ace McMurphy's: Theresa Naomi Butts, Tues.-Weds., 1103 Embarcadero, Oakl., 893-6700

Ashkenaz: Anti-Draft Bash with Golden Dragon, Day Break, Honey Davis Band and Victim, Fri/7, Rumberos de San Martin (salsa), Mon/10; Square Dancing with live caller, Fri/14, 1317 San Pablo Ave., Berk., 525-5054

Alpen Glow: Moonlighters, Fri/7, Blue Steel, Henry Metal, Sat/8; Dirty Legs, Sneezer, Fri/14, 18564 Mission Blvd., Hayward, 276-2310

Barclay Jack's: SF Limited (jazz), Thurs-Sat, through Sept. 29, Daybreak L.T.D. (jazz), Sun-Mon., Solstice (fusion), Tues.-Weds., 1211 Embarcadero, Oakl., 261-3287

Come Back Inn: Sneezer (rock), Fri/7, Amour (rock), Sat/8; East Bay Mud (rock), Fri/14, 2516 Durant Ave., Berk., 548-2452.

Freight & Salvage: Janet Smith & Friends, Weds/12, Bill Staines (folk), Thurs/13; Kate Wolf, Fri/14, 1827 San Pablo Ave., Berk., 548-1761

International Cafe: Prairie Fire, Ogishsa Paradox, Fri/7, Mondellos, Psychotic Pineapple, Lost Microwaves, Sat/8, auditions, Mon/10; John-

ny Rock & the Rockers, Tues/11, Phenix JJ-180, Weds/12, Rendezvous, Blind Fury, Thurs/13; Sneezer, Teaser, Fri/14, 2516 Telegraph Ave., Berk., 841-9070

Irongate Inn: John Marconi with Eddie Henderson (jazz), Fri/7; Don Cardoza Quartet (jazz), Sat/8, Pure Honey, Weds/12, Gail and Smith Dobson and trio, Thurs/13, John Marconi with Eddie Henderson, Fri/14, 5356 College Ave., Oakl., 654-9600

Keystone Korner: Spilballs, benefit for George "Smitty" Smith, Fri/7, Sunnyland Slim, Sat/8, Greg Kihn Band, Fri/14, 2119 University Ave., Berk., 841-9903

La Pena: Belfast Folk (Irish folk), Fri/7, Super Combo (salsa), Sat/8, Chile-Nicaragua Concert, Sun/9, Buru (Afro-Brazilian), Thurs/13, Teresa Trull (blues and ballads) with Julie Homi, Fri/14, 3105 Shattuck Ave., Berk., 849-2568

Larry Blake's: Pure Honey (jazz/rock), Fri/7, Nexus (fusion), Sat/8; Liz Lewis Band (jazz/cabaret), Sun/9, Back Up & Push (swing), Mon/10, Andrei Kitaev (jazz piano), Tues/11, Freddie Rouleffe (r&b), Weds/12; Rathskeller Band (r&b), Thurs/13, Pure Honey, Fri/14, 2367 Telegraph Ave., Berk. 848-0886

La Val's: Charlie Nimovitz, Fri/7; Caws Pobi, Harvest Moon, Sat/8, Skip Henderson, Thurs/13, Jack, Fri/14, 1834 Euclid, Berk., 843-5360

The Point: Dick Oxtot's Golden Age Jazz Band, Fri-Sat, through Sept. 29; Laurie Lewis, Fri/14-Sat/8, Pamela Pollard, Fri/14-Sat/15, 32 Washington Ave., Pt. Richmond, 233-4295

SOUTH BAY

Barney Steel's: J. D. Borman Band, Fri/7, Omega, Sat/8, Night Bird, Tues/11; Hearts on Fire, Weds/12; Uncle Rainbow, Thurs/13-Sat/15, 590 Veterans, Redwood City, 365-8145

Bodega: Houserockers, Fri/7, tba, Sat/8-Sun/9, Blue Steel, Mon/10; Houserockers, Tues/11, Jeff Lorber, Weds/12; tba, Thurs/13, Omega, Fri/14, 30 South Central Ave., Campbell, (408) 374-4000

The Cellar: Joe Cannon, Fri/7-Sat/8, Skip & Marty, Sun/9, 4926 El Camino Real, Los Altos, 964-0220

The Country Store: Glide, Fri/7-Sat/8, KEZR 101.6% comedy show with Rick & Ruby, Mon/10; Laugh Your Ass Off, Tues/11, Ball Taylor Band, Weds/12; Poker Face, Thurs/13, Hot Cider, Fri/14, 157 W. El Camino Real, Sunnyvale, (408) 736-0921

Fargo's: Hush, Fri/7-Sat/8, Starfire, Sun/9, Friends, Mon/10-Tues/11; Joe Sharino, Weds/12, Garcia Bros., Thurs/13-Sat/15, Old Mill Center, 2540 California St., Mountain View, 941-6373

The Garret: Passage, Fri/7, Julie Farbolin, Sat/8, Auditions, Mon/10; Mitch Ballard, Tues/11, Joel Abramson, Weds/12; Joe Ferrara, Thurs/13, Passage, Fri/14, The Pruneyard, Campbell, (408) 371-6505

The Hall: Uncle Rainbow, Fri/7; Ball Taylor Band, Sat/8, tba, Sun/9; Nimbus, Tues/11, Hot Cider, Weds/12; Hoo Doo Rhythm Devils, Thurs/13, West Coast Sheiks, Fri/14, 1425 Burlington Ave., Burlingame, 348-1112

Iron Works: Mark Ford Band, Fri/7; The Toons, Sat/8, Allan and Marsha, Sun/9; Starfire, Mon/10, Rye Patch Reservation, Tues/11, Pokerface, Weds/12, Great Wizard, Thurs/13, Ball Taylor Band, Fri/14, 3877 El Camino Real, Palo Alto, 493-3433

Keystone: Sunnyland Slim, Eddie "Cleanhead" Vinson, Nick Graventines, Fri/7, Jim Messina, Sat/8, Jeff Lorber Fusion, Clive Stevens, Sun/9, Greg Kihn Band, Thurs/13, Rubinosis, Fri/14, 260 California Ave., Palo Alto, 324-1402.

Kuumbwa Jazz Center: David "Fathead" Newman Quartet, Mon/10; Helen Humes & her quartet, Tues/11, 320-2 Cedar Street, Santa Cruz, (408) 427-2227

Miramar Beach inn: Deluxe, Sun/9-Tues/11, Revolvers, Weds/12; Rescue, Thurs/13; Stu Blank, Fri/14, Coast Highway, Half Moon Bay, 726-9053

Odyssey Room: Bandanna, Fri/7-Sat/8, Krazy, Sun/9-Mon/10; Sound Barrier, Thurs/11-Sat/15, 799 East El Camino Real, Sunnyvale, (408) 245-4448

P. J.'s: Sweet Thang, Fri/7-Sun/9, Smith Dobson, Sun/9, auditions, Mon/10, Sweet Thang, Tues/11, Jules Broussard, Weds/12, Sweet Thang, Thurs/13-Sat/15, 261 California Dr., Burlingame, 344-5745.

The Rio: Big Art & The Trashmasters Reunion (50s & 60s rock), The Berkeley All-Stars & The Charmers, Fri/7, tba, Sat/8, Roky Sullivan, Hendrix & Kasmir, Fri/14, 140 Parker Ave., Rodeo, 799-0075

Smokey Mountain: Hoo Doo Rhythm Devils, Fri/7, Uncle Rainbow, Sat/8-Sun/9, Chanter, Mon/10; Omega, Tues/11, Cornell Hurd, Weds/12; tba, Thurs/13, Skycreek, Fri/14, 33 S. Central Ave., Campbell, (408) 866-8288

The Wooden Nickel: Mirage, Fri/7; Tom Landry Band, Sat/8, Band Party, Sun/9, Lover, Mon/10; Poker Face, Tues/11, Avalon, Weds/12, Glide, Thurs/13, Streamliner, Fri/14, 2505 The Alameda, Santa Clara, (408) 247-0552

NORTH BAY

Davood's: Gregory James & Barry Shulman (jazz guitar and saxophone), Fri/7-Sat/8; William Feasley (classical guitar), Sun/9, Sy Perkoff & Paul Breslin (piano/bass duo), Mon/10, Tony Angel (classical piano), Tues/11, Keni "El Lebricano" (flamenco guitar), Weds/12; Dick Conte (jazz piano), Thurs/13, The Richard Olson Quartet (jazz), Fri/14, 22 Miller Ave., Mill Valley, 388-2000

Inn of the Beginning: Dirty Legs with Fred Webb & Lennie Lee Goldsmith, Fri/7, Tasmanian Devils, David Bennett Cohen, Sat/8, George Gritzbach & Alex Degrassi, Sun/9, Neo Paris, The Futures, The Plugz, The Waves (new wave), Weds/12, Terry Garthwaite, The New Miss Alice Stone Ladies Society Orchestra, Thurs/13, The Moonlighters, Billy C. Farlow, Fri/14, Downtown Colati, (707) 795-9955

Laguna: Jody West Band, Fri/7, Hedzoleh Soundz (African dance music), Sat/8, Bob Bradshaw, Sun/9, Squatter's Rights, Tues/11, Lenny Anderson, Weds/12, Sam Rubin Piano Madness, Thurs/13, Duck's Breath Mystery Theatre, Fri/14, 234 Main St., Sebastopol, (707) 823-5240

Rosebud's: George Gritzbach, Angel Martin (blues & folk), Fri/7, Oakum (bluegrass), Sat/8, Bill Stains (folk), Fri/14, 433 First St., Benicia, (707) 745-9988

The Sleeping Lady Cafe: Ray Spiegel and friends (jazz/salsa), Fri/7, The Whirlwinds, Sat/8, Fantuzzi (sisa/rock), Sun/9, Mark Natfalin's Blue Monday Party (blues), with special guests, Mon/10; Reconstruction, with Merl Saunders, Tues/11, Laura Allen, Weds/12, Lina Valentino Band (rock), Thurs/13, Fat Chance, Fri/14, 58 Bolinas Rd., Fairfax, 456-2044

Uncle Charlie's: Stoneground, Smoke, Inc., Fri/7, Fat Chance, Sat/8; Dancer, Weds/12, The Jean Stout Band, Thurs/13; The Sons, Fri/14, 5625 Paradise Drive, Corte Madera, 925-9927

"tba" stands for "to be announced."

—Kerrigan Black

Allston Way, Berk., \$6 50, \$7 50, \$8 50 reserved, 845-2308

FOLK/COUNTRY/BLUES

★ **Fifth Sun:** folk, Fri/7, noon-3 pm, Band Concordance, Golden Gate Park, SF, 558-4268.

★ **Friends of the S.F. Folk Music Club:** folk, Thurs/13, 7 pm, Lurie Room, Main Library, Civic Center, SF, 558-3191.

RECITALS

★ **Richard Frazier:** prizewinning pianist performs works of Beethoven, Brahms and Chopin, Fri/7, 8 pm, Community Music Center, 544 Capp St., SF, free, 647-6015

★ **Kenneth Cramer:** flautist plays works of Georges Hue, Faure, Gaubert, Bach and Schumann, Fri/7, 8 pm, SF Conservatory of Music, 1201 Ortega St., SF, free, 564-8086

★ **Alum Concert:** Margaret Tai, cello, with violin and piano, performs works of Mozart, Bach, Debussy and Liptak, Sun/9, 8 pm, SF Conservatory of Music, 1201 Ortega St., SF, free, 564-8086

James Welch: UC Santa Barbara organist performs works of Bach, Vienne, Alain, Bonnal, Durulte, Nanney and Messiaen, Sun/9, 5 pm, Grace Cathedral, 1051 Taylor St., SF, \$2, 776-6611

Alexander Post: organist begins a seven-recital series of "Eighty Masterworks for Organ by Bach," Weds/12, 8 pm, First Unitarian Church of San Francisco, 1187 Franklin St., \$2-\$3, 776-4580.

ORCHESTRAL/CHORAL

★ **San Jose Symphony:** kicks off the new season with eight free outdoor concerts, Fri/7, 11:30 am, Fidelity Savings, 15870 Los Gatos Blvd., Los Gatos, free, 298-2300, and Fri/7, 12:30 pm, Fidelity Savings, 5375 Prospect (West-Gate), San Jose, free, for more information, call 298-2300

★ **The Ceta Symphony:** begins a series of free Friday concerts with pieces by Bach and Mozart, Fri/7, 8:15 pm, Hayward Drama Center, 22311 North 3rd St., Hayward, free, call 88-M-U-S-I-C for more information.

Oakland Symphony Orchestra: directed by Calvin Simmons, presents an all-Beethoven program, Sat/8, 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord, reserved seats \$8.50, \$7.50, lawn seating \$5.50 and \$3 50 (children under 12), 798-3311

★ **Marin Symphony:** with guest conductor Hugo Rinaldi, presents "Pops in the Meadow" with works by Mozart, Rossini, Rodgers & Hammerstein and others, Sun/8, 1:30 pm, Dominican College, San Rafael, free, 456-0800.

OPERA/OPERETTA

San Francisco Opera: the 57th season begins with Ponchielli's "La Gioconda," with Renata Scotto and Luciano Pavarotti, conducted by Bruno Bartoletti, Fri/7, 7 pm, War Memorial Opera House, Van Ness & McAllister, SF, \$4-\$27, 861-4008

Divas of the Golden West: the Mother

continued next page

Day & Night, the Bay Guardian's new arts and entertainment guide, will be distributed free in the University of California-Berkeley area and at many locations in the East Bay. A partial list of Day & Night outlets:

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Dr. Dychtwald is a pioneer in the study, exploration, and integration of many of the techniques and philosophies of bodymind development. A former Esalen Institute staff member, Special Consultant on Human Potential to the Association for American Colleges and Universities, and Co-Director of the highly acclaimed Sage Project, Dr. Dychtwald is currently President of the Association for Humanistic Gerontology. His forthcoming publications include *Human Potential: Glimpses Into The 21st Century* (with Dr. A. Villalobos) and *Lifelong Health and Wellbeing*.

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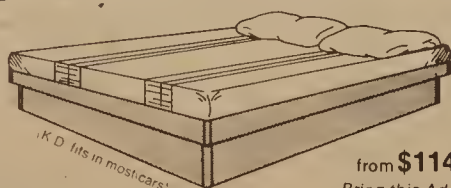
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continued from previous page

Lode Troupe presents this musical period piece set in the Old West, Sun/9, 3 pm, San Francisco State, School of Creative Arts Little Theatre, Holloway Ave., SF, \$3.50, half-price for students, seniors and alumni, 469-1471

MIXED BAG

★ **La Corte Musical:** six musicians perform medieval and Renaissance Spanish music, Sat/8, 8 pm, Mission Dolores, 3321 16th St., SF, free 433-4897 (days) or 346-3256 (eves).

★ **Musicians' Training Project:** project groups present rock, jazz and Latin music, Sat/8, 1 pm, Weekes Park Community Center, 27182 Patrick Ave., Hayward, free, for more information, call 88-M-U-S-I-C.

Terence Girard: pianist specializing in dance and children's music presents a concert of original compositions, Sat/8, 8 pm, Community Music Center, 544 Capp St., SF, \$3 general, 50¢ seniors, children under 12, disabled, 647-6015.

Songwriters Stage: a monthly series dedicated to showcasing original Bay Area songwriters, this month presenting Roger Morrison, Karen Orucker, Lynn Lockwood, Bob Cheney and Suzy Persho performing their own compositions, Thurs/13, 8 pm, Fort Mason Center, Marina Music Hall, Bldg 314, Laguna and Marina Bldvs., SF, \$2, 441-5705

FESTIVALS

Tribal Stamp: the second annual festival

features Soul Syndicate, Joe Ely, The Chambers Brothers, The Clash, Nick Gravenites, Lee Michaels, Maria Muldaur and Peter Tosh, Sat/8, Boots, The Mighty Diamonds, Big Mama Thornton with the Mark Naftalin/Ron Thompson Band, Coke Escovedo and his All Star Band, The Blues Project with Al Kooper, Dan Hicks and his Acoustic Warriors, Country Joe and the Fish, Canned Heat, Sun/9, also many other acts, Monterey Fairgrounds, Monterey, call (800)652-1455 (toll free) for complete information

Marin Youth Celebration II: Tasmanian Devils, Fat Chance, Fafner's Lair, Whirlwinds, and guest tba, Sun/9, Marin Center Fairgrounds, San Rafael, call 479-1100 ext 3071 for more information

★ indicates general admission of \$1 or less.
tba stands for to be announced.

—Kerrigan Black

THEATER

OPENINGS

★ **"Life's Tragic Reflections":** a showcase production by the SF Burial Clay Black Arts and Writers Workshop of three original plays: "Episodes of an Ancient Script" by John Hatch, "Bloodline to Oblivia" by John Williams, and

"The Hourglass" by Robert Alexander. Opens Thurs/13, and plays Thurs-Sat through Sept 29 8 pm. Western Addition Cultural Center, 762 Fulton. \$2.50, 921-7976

★ **"Doppo, Clown of Yesteryear":** world renowned mime Leonard Pitt's solo performance piece about an old French circus clown lost in his memories. Opens Fri/7 and plays Fri-Sun, through Sept 30 at 8:30 pm. Fort Mason's Marina Theatre, Bldg 310, Laguna and Marina Bldvs. \$3.50, 848-5396

★ **"The America Busted FamilyHour":** a satirical revue that takes a biting look at political and social situations in San Francisco. Much of the material pertains to the gay scene, but it's "for and about everyone." Opens Fri/7, and plays Fri and Sat, through Oct 1, 7:30 pm. Presented by KatoRola at the Top Floor Gallery, 330 Grove (behind the Opera House). \$3.50, \$3 students, retired, 861-8362.

★ **"Much Ado About Nothing":** Shakespeare's romantic comedy with sharp tongued

DANCE REVIEW

Xoregos Performing Company—a lack of definable style

BY JANICE ROSS

XOREGOS PERFORMING COMPANY, Victoria Theatre, SF, Aug. 3-12.

After a several month hiatus, the Xoregos Company resurfaced this summer for two week-ends of performances at the Victoria Theatre.

Including Shela Xoregos, the company now numbers six, and for their August concerts this reduction in casting required a reworking of Charles Weidman's "Brahms Waltzes." This end of the Xoregos repertoire—the historical modern dance works by Weidman and Ruth St. Denis—has always been my favorite. As corny and simplistic as these choreographers' works now appear, they still convey something of the early vision and spirit of these dance pioneers.

Aside from the "Brahms Waltzes" and Rael Lamb's "Activity," all of the works on the Xoregos program were either solos or duets. This kind of arrangement can be, and often is, used to cover for a company that isn't really a company. Past dancers can be summoned to do a solo work here and a duet there, to give a program the semblance of a full evening. At present, there is no definable Xoregos "style" that unifies their dancers. It is obvious that they have all studied with a variety of teachers, and their approaches to the same dance vary greatly.

Benton Wong performed Beverly McComb's 1968 piece "Mobile" with such a sense of security and balance that for several minutes I did not recognize it as the same dance I had seen countless times before. Instead of the tenuousness and precariousness that is essential to the quality of a mobile's movement, Wong performed "Mobiles" as if it were a feat of balance rather than one of imbalance.

Glenn-Charles Musagetes has always been a very bold performer, and his speaking ability has made him especially well-suited to Xoregos's dance dramas.



Michiyo Tanaka and Benton Wong
in Rael Lamb's "Act-tivity."

In "Flower of Arles," however, his presence and manner were too big for the Victoria Theatre stage. In his effort to express the anguish and triumph of Vincent van Gogh in a few minutes, Musagetes tended to overact each gesture.

The solo format also did a disservice to Xoregos's "Isadora Suite." Xoregos begins this dance, an excerpt from her full length "Love, Isadora," by walking on-stage and reciting what appear to be the words of Isadora Duncan. While this intentional blurring of herself with Duncan works in the full-length work, in this brief context it merely appears silly.

Guest choreographer Rael Lamb concluded the program with his two new works, "Reptile Pas De Deux" and "Act-tivity." Both works are fast-paced, disco-styled pieces that move the dancers more than the audience.

SUMMERDANCE, Palace of Fine Arts, SF, Aug. 10 and 11.

While Xoregos was performing in the Victoria Theatre, across

town the Summerdance festival was beginning its fifth summer of performances. For the first time, both Xoregos and Pacific Ballet, two of the original founders of this summer event, were absent. In their place, several new local groups were invited to perform.

For years, people have grumbled that more new groups should be included in Summerdance, but when it finally came to pass this year the result was strangely flat and disappointing. Instead of looking suddenly newly polished in the sudden formality of the Palace of Fine Arts proscenium theatre, many of these smaller companies looked lost. Not only the scale but the scope of many of their dances appeared uncomfortably small onstage.

Little details, like Tandy Beal's discovery of strange objects in her hair in "Crazy Jane" and the details of period pieces and costumes in the San Francisco Moving Company's "Les Fleurs Du Mal," are entirely lost in the cavernous palace.

The one premiere during all of Summerdance was Margaret Jenkins's "Segue," a duet for Larry McQueen and Dan Silver. I'm not sure whether it was intentional or not, but "Segue" began with the stage curtain opening very slowly. As the parallel gap of the opening curtains widened, McQueen and Silver could be seen in the background jogging laps around the full stage. Both these devices, the curtain and the "studio-type" behavior of running laps, seemed to acknowledge the specialness of a real stage.

The ambience of "Segue" is that of a rehearsal room transferred to the stage. McQueen and Silver horse around while still maintaining the decorum and seriousness of dancers in rehearsal. Like the majority of Jenkins's recent work, "Segue" has a sound track of words. In this instance, Al Aquis-Sinero has fashioned a tape that sounds like the ambient sounds of Jenkins's Mission Street studio.

As always, Jenkins's work clearly reveals the hand of someone who is intelligent and thoughtful, but "Segue" seems more like a fragment than a finished work. Jenkins's group dances can get fiendishly busy, and in this regard it is nice to have just two dancers to focus on instead of 12. But somehow I had expected to learn more about McQueen and Silver as individualists than "Segue" tells me.

lovers Beatrice and Benedick, presented by the Proteus Players. Opens Fri/7, and plays Fri. and Sat. through Oct. 6. 8 pm at Epic West, 2640 College (near Ashby), Berk. \$4, \$3 students, seniors 549-1844.

"Peter Pan: A New Wave Fairy-tale": SF's all-woman comedy troupe Les Nickettes presents a new version of J. M. Barrie's classic—Peter is the top teen idol of the rock palace Never Never Land, lighting to retain his top billing over the up-and-coming punk star V. D. the Pirate Queen. Opens Fri/14, and plays Fri.-Sun. through Oct. 7. 8 pm at Studio Eremos, 401 Alabama (at 17th St.). \$3.50, 621-0448.

"Kennedy's Children": a newly-revised version of Robert Patrick's play—a series of monologues by six characters whose dreams and realities were both shaped and betrayed by the Sixties. The second production of Theatre Rhinoceros's Robert Patrick Festival. Opens Fri/14, and plays Thurs.-Sat. through Oct. 13. 8:30 pm at the Goodman Building, 1115 Geary (at Van Ness). \$4.50, \$3.50 on Thurs. 626-1921

ONGOING

"Babes In Arms": the show must go on as Los Altos Conservatory Theatre presents the old Rodgers and Hart musical about summer stock apprentices struggling to stage an original musical revue. In repertory through Sept. 15 at 8 pm. 97 Hillview Ave., Los Altos. \$4.50 Wed.-Thurs. and \$5.50 Fri.-Sun. 941-5228.

"How the Other Half Loves": Alan Ayckbourn's comedy of manners using a set that at once represents the living rooms of two suburban homes, revealing the simultaneous action of the two couples dwelling within. Wed.-Sun. at 8 pm plus Sun. at 2:30 pm through Sept. 16. Reins-Joffe Productions at the Showcase Theatre, 430 Mason (at Geary). 421-6162.

"Rosencrantz and Guildenstern Are Dead": Tom Stoppard, in this Tony Award and Critics' Circle play, creates an existential comedy through a behind-the-scenes look at "Hamlet." In repertory through Sept. 21 at 8 pm. Los Altos Conservatory Theatre, 97 Hillview Ave., Los Altos. \$4.50 Wed. and Thurs., \$5.50 Fri.-Sun. 941-5228.

"No Sanctuary": a performance piece combining mime, music and language by Mimesis, Jean Crossman, Jeff Barber and Bob Tomlin. Fri. and Sat. through Sept. 22. 8:30 pm. The Performance Space, 1350 Waller (at Masonic). \$3.285-3719.

"Celestina": a raucous, bawdy and bloody Spanish tale of lechery and witchcraft, written by Edward Senior with music by Val Leone. Adapted from the classic by Fernando de Rojas. Fri. and Sat. through Sept. 22. 8:30 pm. StageGroup Theatre, 449 Powell (at Sutter). \$3.50. 433-1226.

"Wait Until Dark": Juliet Mills stars as a blind woman terrorized by criminals in Frederick Knott's suspense thriller. Tues.-Sun. through Sept. 23. \$9-\$12. Alcazar Theatre, 650 Geary. 775-7100.

"The Sistuhs": a musical written by Sandra Sharp that profiles black women's lives, loves and the ways they survive. Thurs.-Sat. at 8:30 pm and Sun. at 5:30 pm through Sept. 23. Oakland Ensemble Theatre, 660 13th St., Oakland. \$5 Fri. and Sat., \$4 Thurs. and \$3.50 Sun. 632-8030.

"A Thousand Clowns": Herb Gardner's classic comedy presented by Buffalo Productions. Thurs.-Sun. through Sept. 23. 8 pm. Theatre Metamorphose, 2525 8th St., Berk. \$3.50, \$2.50 seniors. 548-7677.

"A Midsummer Night's Dream": William Shakespeare's most fanciful play presented by the Berkeley Shakespeare Festival. Wed.-Sun. through Sept. 23. Wed. and Thurs., 7:30 pm, \$5, \$4.50 students, seniors, \$2.50 6-12, under 6 free. Fri. and Sat., 8 pm, and Sun., 2 pm, \$6, \$5.50 students, seniors, \$3.6-12, under 6 free. John Hinkel Park, Southampton Rd. and the Arlington, Berk. 845-0303.

"Curse of the Starving Class": Sam Shepard's wrenching journey through the American dream with a "peculiarly American" rural family. Thurs.-Sun. through Sept. 30. 8 pm. Berkeley Stage Company, 1111 Addison (off San Pablo), Berk. \$6, \$5 Thurs. and Sun., \$1 off for students, seniors and unemployed. 548-4728.

"Arms and the Man": Shaw's classic satire on war and the professional fighting man. Thurs.-Sun. through Sept. 30. 8 pm. Directed by Michelle Truffaut at the SF Repertory Company, 4147 19th St. (at Collingwood). \$5, \$4 Thurs. and Sun. 863-4859.

"Dancin'": Bob Fosse's new musical entertainment. Daily through Oct. 13. Mon.-Sat. at 8:30 pm, Sun. at 7 pm, and Wed. and Sat. at 2:30 pm. The San Francisco Civic Light Opera at the Orpheum Theatre, 1192 Market. \$8.50-\$20.50. 552-4002.

"Ain't Misbehavin'": a stompin', struttin', high-hatin' tribute to Fats Waller, with more than 30 songs composed, collaborated on, or simply recorded by the great jazzman. Tues. through Thurs. at 8 pm, Fri. and Sat. at 8:30 pm, Wed. and Sat. at 2:30 pm and Sun. at 3 pm, through Oct. 14. The Curran Theatre, 445 Geary. \$10-\$19. 673-4400.

"Playwrights' Focus": a series of new plays given rehearsed readings by the SF Actors Ensemble. A discussion follows. Series runs at 8 pm through Oct. 20, call for exact dates and titles. 861-9015. 2940 16th St. \$1.

"A Delicate Balance": Edward Albee's Pulitzer Prize-winning play about the fracturing of a neurotic Connecticut family. With actors Michael Liebert, Mary Rose McMaster and Barbara Oliver; directed by Don West. Tues.-Sun. through Oct. 21. Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm. Berkeley Repertory Theatre, 2980 College Ave., Berk. \$4-\$9. 845-4700.

"Grand Illusion": Donald McClean presents a revue of music, magic and humor, featuring illusionist Marshall Magoon, with grand illusions constructed by John Gaughan, who built all the illusions for Doug Henning's TV specials and stage shows. Wed. and Thurs. at 8 pm, Fri. and Sat. at 8 and 10 pm, and Sun. at 3 and 7 pm. Hippodrome Theater, 412 Broadway. \$6-\$8. \$2 off for children and seniors. 982-2343.

"The Passion of Dracula": an all-new version of the classic vampire tale directed by Bob Hall. Tues.-Fri. at 8 pm, Sat. at 7 and 10:30 pm, and Sun. at 3 and 7:30 pm in an open-ended engagement. On Broadway Theatre, 435 Broadway. \$8-\$12. 398-0800.

"Asparagus Valley Culture Society": a

musical comedy revue blending magic, music, stand-up comedy, pantomime and side-show. Tues.-Thurs. at 8:30 pm, Fri. and Sat. at 7 and 10 pm, and Sun. at 3 and 7:30 pm. \$6.50-\$8.50. An open-ended engagement. Phoenix Theatre, 430 Broadway. 397-3700.

"Irving Berlin In Revue": a tribute to the popular songwriter in celebration of his 90th birthday. Produced and directed by Barry Koron. Thurs.-Mon. at 8:30 pm, in an open-ended engagement. Chi Chi Theatre Club, 440 Broadway. \$7, \$8 on Fri. and Sat. 392-6213.

"Beach Blanket Babylon Goes to the Stars": Steve Silver presents the latest incarnation of the long-running musical "Beach Blanket Babylon Goes Bananas" with a Snow White-in-Tinseltown theme. Wed.-Thurs. at 8 pm, Fri. and Sat. at 8 and 10:30 pm, and Sun. at 3 and 7:30 pm. Club Fugazi, 678 Green. \$8-\$8.50. 421-4222.

"The Taming of the Shrew": Wild West Ltd. re-interprets the Shakespearean classic and sets it at the American frontier. Directed by James Dunn. Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm in an open-ended engagement. Cannery Theatre, 2801 Leavenworth. 441-6800.

CLOSING

"Three One-Acts by Robert Patrick": presented by the Diablo Actors Ensemble. Thurs.-Sat. at 8 pm and Sun. at 7 pm through Sept. 8. Parkside Playhouse, Parkside Circle, Concord. \$4, \$3 students, seniors 671-3065.

"Catch-22": WW II black comedy by the Unicorn Stage Company. Thurs.-Sat. through Sept. 8 at 8 pm. Unicorn Theatre, 141 Leavenworth St. (at Golden Gate). \$3.50. 929-8257 or 648-9186.

"Jacques Brel Is Alive and Well and Living in Paris": Ruth Hastings and Co. perform Eric Blau and Mort Shuman's musical based on the lyrics and commentary of the late singer-composer, Jacques Brel. Tues.-Fri. at 8 pm, Sat. at 8 and 10:30 pm, and Sun. at 3 and 8 pm. Through Sept. 9. Alcazar Theatre, 650 Geary. \$6-\$8. 775-7100.

"Suicide in B-flat": Magic Theatre presents another West Coast premiere by Pulitzer Prize-winner Sam Shepard, a wild metaphysical who-done-it in which characters change forms as easily as in a jazz combo improvises. Directed by Robert Woodruff. Thurs.-Sun. through Sept. 9.

8:30 pm. Bldg. 314, Fort Mason, Marine and Laguna Bldgs. \$5, \$4 students, seniors 885-9928.

SHORT RUNS

"Savage Love" and "Tongues": a pair of collaborative works by playwright Sam Shepard and actor/director Joseph Chaikin; the final presentation of the Eureka Theatre Summer Festival. "Savage Love" plays at 8 pm, Thurs/6 through Sun/9 and "Tongues" plays at 10 pm, Fri/7-Sun/9. 2299 Market. \$4 per play. 863-7133.

"You Can't Take It with You": Kaufman and Hart's comedy performed by San Jose State's University Theatre Arts Department. Thurs/6-Sat/8 at 8 pm. 125 S. 7th St., San Jose. \$3, \$1.50 students. (408) 277-2777.

"Sketches": a sequence of character sketches depicting a Northern California rural family by Steve Morris. A Wednesday-One-Act at the Berkeley Stage Company. Wed. through Sept. 26 at 8 pm. 1111 Addison St., Berkeley. 994-548-4728.

"The Physicists": Friedrich Durrenmatt's psycho-comedy involving nuclear secrets, Isaac Newton and Albert Einstein, directed by John Chichester at the Florence Schwimley Little Theater. Fri/7 and 14 at 8:30 pm and Sat/8 and 15 at 2:30 and 8:30 pm. Allston Way between Grove and Milvie Sts., Berk. \$2.50. 845-2308.

"Scenes from Life": the Flash Family's exploration of the human condition created spontaneously from audience suggestion. Sat/8, 15 and 22 at 8:30 pm. Fort Mason's Blue Bear Music Hall, Bldg. 314, Laguna and Marina Bldgs. \$3. 441-4384.

"La Poblacion (Shantytown)": a multi-media program with music, poetry and slides dramatizing the mass-produced misery and oppression in Latin America's urban fringes. By the Cultural Production group of La Pena. Sat/8 at the Mission Cultural Center, 2868 Mission at 7:30 pm for \$2.50. Fri/28 at La Pena, 3105 Shattuck, Berk. for \$3. 849-2568.

"Squash": the San Francisco Mime Troupe's latest hardhitting musical comedy about the gas shortage, community gardens and the abuse of power. Sat/8 and Sun/9 at Willard Park, 2720 Hillegass, Berk. 2 pm. Free. 285-1717.

"The Rocky Hieroglyphic Show": a

one-act featuring the meeting of King Tut and energy mogul David Rockefeller presented by the Plutonium Players. Free in the parks through the month of Sept.; this week's show is on Sat/8 at Golden Gate Park behind the DeYoung Museum. 2 pm. 655-1715.

"Salmon Show": a one-person entertainment about fish, George Jackson and multinational corporations by Bob Carroll. The NY Times called it "outlandish, ebullient and purifying as a mountain stream." Fri/14 and Sat/15 at 8 pm at the intersection, 756 Union. Both shows are to benefit Fay Stender, a lawyer/worker in prison reform and the women's movement, seriously injured in a recent assassination attempt \$5. A no-host bar opens at 7 pm. 397-6061.

PERFORMANCE ART/ DANCE THEATER

"Flutter for C. B.": "a nighttime attic lecture/performance involving moth navigational systems, enlightenment metaphors, and third rate special effects technology." Part of an installation by Bob Jones. "Moth Brief Work," that runs Fri/7 to Wed/12 from 12 noon to 4 pm at Works. 248 Auersals Ave., San Jose. "Flutter" is performed at 9 pm on Fri/7. (408) 297-5740.

"Outdoor Month": 80 Langton St. presents six outdoor installations and performances during the month of Sept. On Sat/8, LA artist Kim Jones gives a walking performance, "San Francisco Walk," across the Golden Gate Bridge, through the Marina, down Columbus to City Lights Bookstore, and through Chinatown towards 80 Langton St. 6 am to 6 pm. Two ongoing events: Carter Hodgkin installs a series of sidewalk drawings in chalk and powdered pigments at the corners of Folsom and Langton. The drawings will disintegrate and be re-done every week, best viewing days will be Weds. Sue Berkeley installs a sculpture of 100 mirrors on the east wall of 1038 Howard which can be seen through Sept. All these events are free. 826-5416.

"Vita": e bilingual physical theater piece conceived and performed by Guiditta Tornetta. Fridays through Sept. 7 at 10:30 pm. The Ancient Current Gallery, 2205A Pine St. (at Webster). Free, donations welcomed 567-3724.

"Verbal Eyes": a series of performance art/poetry readings presented every Thurs through Sept. 13. This week the Eva Sisters and Urban Type, and Kit Robinson. 8 pm. Crossroads Community, 1499 Potrero. \$2. 826-4290.

CIRCUS/COMEDY/ CABARET

Papaya Juice presents comedic improvisation every Wed.-Fri. at the Holy City Zoo, 408 Clement St. 9 pm. 752-2846.

Flash Family: spontaneous theater based on audience suggestion every Thurs. at the Old Spaghetti Factory, 478 Green, North Beach. \$2. 441-4384.

Spaghettini Jam: improvisational comedy skits every Fri.-Sat. at 9 pm with a free "midnight show" at 11:30 pm. Jam members conduct a workshop on improv basics every Mon. at 8:30 pm. Old Spaghettini Factory, 478 Green, North Beach. \$2. 421-0221.

"Judy's Songs: A Celebration": a revue of Judy Garland songs and dance, previewing Fri. and Sat. through Sept. 15, before moving to SF in the fall. 8 pm. Santa Clara Arena Theatre, 3091 El Camino Real, Santa Clara. \$5. 998-4126.

"Reginald Flitree and Your Favorite Ladies": "His exquisitely gowned puppets move, with astonishing realism, to the music of Gertrude, Cole Porter, Rodgers and Hart, and others. Wed. and Thurs. at 8:30 pm and Sun. at 7:30 pm through Sept. The Open Theater, 441 Clement. \$2.50. 386-3086.

"Comedy after Dark": a midnight comedy series on Fri. at the Chi Chi Theater Club, 440 Broadway. \$3, 1 drink minimum. 392-6213.

San Francisco Funnies: Tony DePaul presents stand-up comedy at the Holy City Zoo. Professional comedians on Sun. and Mon. nights at 9 pm. Open mike on Tues. at 8:30 pm. 752-2846.

Comedy Open Mike at the Owl and the Monkey Cafe on Wed. nights at 8:30 pm. 1336 9th Ave. (between Irving and Judah). 644-9892.

* Indicates general admission of \$1 or less.
—Jennifer Poole

continued next page

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Eight Day Calendar of Events

7

Friday

Health Effects of Low Level Radiation, a conference sponsored by the Coalition for the Medical Rights of Women, addresses such topics as the politics, history and physics of nuclear energy/weaponry, the medical uses and abuses of radiation, mental health and the nuclear threat, and patient advocacy: what the consumer should know about medical x-rays. The conference is at Fort Mason tonight from 6:30 to 10 pm and tomorrow from 9 am to 3 pm. Pre-registration is advised: \$10 regular, \$20 for Continuing Education admission. Free childcare by registration before Aug. 31; for that and other information, call: 621-8030.

"Doppo, Clown of Yesterday," is a solo performance piece, conceived by world-renowned mime and mask-maker Leonard Pitt, about an old French circus clown lost in his memories. "Doppo" opens tonight at Fort Mason's Marina Theatre, and will run Fri.-Sun. through Sept. 30 at 8:30 pm. Bldg. 310, Laguna and Marina Bldgs. \$3.50. 848-5396.

Martin Mull, comedian, writer of very bizarre songs, and past beloved host of "Fernwood 2night," gives a concert tonight at the Flint Center in Cupertino. 8 pm. \$7.50-\$9.50 (408) 996-4816.

Joni Mitchell fronts a band featuring Jaco Pastorius, Pat Metheny, Don Alias and Michael Brecker with the Persuasions as special guests. Tonight only at the SF Civic Auditorium beginning at 8 pm. Tickets are \$8, \$9 and \$10. 626-6225.

Rosa Montoya and her Bailes Flamenco troupe present three concerts of Spanish Gypsy Flamenco this weekend at the Victoria Theatre. Guitarist Augustin de Moron and Montoya's partner Nemecio Paredes are other featured performers. Today and Sat. at 8:30 pm and Sun. at 2:30 pm. 16th and Mission. \$6. 824-5044.

"The America Busted Family Hour" is a satirical revue taking a biting look at political and social situations in San Francisco presented by KatosRota, a non-profit multi-media membership association for the arts. Much of the material pertains to the gay scene, but the show crosses over sexual lines to be of interest to everyone. "Family Hour" opens tonight and will play Fri. and Sat. through Oct. 1 at the Top Floor Gallery, 330 Grove. \$3.50, \$3 students, retired. 861-8362.

The San Francisco Moving Co. opens its fall season tonight at 8:30 pm at the Margaret Jenkins Dance Studio, 1590

15th St. (at Mission). Program includes the world premiere of Emily Keeler's "The Windows," inspired by the poems and plays of Federico Garcia Lorca with original music by Mark Volkert of the SF Symphony. Other featured pieces: Rhonda Martyn's "Cantes Jondos," Kathleen McClintock's "Diana, The Huntress," and Shela Xoregos's "Turning." \$4, \$2.50 seniors. 863-4406.

"Projections," a show of multi-visual works for projectors and sound by SF Art Institute graduate Mark Anthony Luke, that uses equipment traditionally designed for commercial use in audio-visual presentations and advertising. Tonight and Fri/14 at 9 pm at the Women's Building, 3543 18th St. (at Guerrero). \$3.50. Childcare provided; wheelchair accessible. 626-8722.

The San Francisco Opera opens its 57th season tonight with the first of 67 performances at the Opera House. Bruno Bartoletti conducts an entirely new production of Ponchielli's "La Gioconda," sung in Italian by Renata Scottò, Luciano Pavarotti, Stefania Toczyńska, Margarita Lilova, Norman Millelmann and Giorgio Tozzi. 7 pm, Van Ness and McAllister. \$4-\$7. 431-1210. See page A28 for full Opera Schedule.

"Savage Love" and **"Tongues"** are collaborative works by playwright/director Sam Shepard and actor/director Joseph Chaikin in a limited engagement at the Eureka Theatre as part of its Summer Festival of Experimental Performance. "Savage Love" plays Thurs/6-Sun/9 at 8 pm and "Tongues" plays Fri/7-Sun/9 at 10 pm. 2299 Market. \$4 per play. 863-7133.

EAST BAY

Nana Mouskouri, renowned Greek folksinger, returns to the Paramount Theatre tonight at 8 pm. "A woman of many voices." 2025 Broadway, Oakl. \$9.50, \$10.50. 465-6400.

"The Films of Shuji Terayama," at the Pacific Film Archive, is a program of his best experimental short films with Terayama in person. The PFA promises it will be "an extraordinary event." 7:30 pm at 2621 Durant, Berk. 642-1413.

★ **The "New" CETA Symphony**, recently re-funded by the cities of Hayward and Alameda after losing its original funding as a result of, you guessed it, Prop. 13, opens a series of free concerts today at the Hayward Drama Center, 22311 North 3rd St., Hayward. Conductor Jonathan Khuner leads his band every Fri. night until Sept. 21 at 8:15 pm. Tonight's program includes: J.S. Bach's "Orchestral Suite Number Three," Mozart's "Symphony #35," and a selection of music for wind ensemble. 886-8742.

8

Saturday

The Greg Kihn Band, the Bay Area's favorite club band making it big, plays the Old Waldorf tonight. Shows are at 8 and 11 pm. 444 Battery. \$5.50 advance, \$6.50 day of show, 397-3884.

The Family Dog's Second Annual Tribal Stomp, bigger, better and wilder than the first, with a great diversity of musical styles. Headliners include the Blues Project, the Clash, the Chambers Brothers, Dan Hicks, and Country Joe and the Fish. These bands play in the arena and tickets go for \$12.50. A \$4 grounds pass lets you listen to the likes of the Any Old Time String Band, SVT and the Linda Tillery/Mary Watkins Band, and enjoy everything else the Monterey Fairgrounds has to offer: films, an art gallery, crafts, poetry readings, exhibits and food. Today and Sunday.

BAY WINDOW

by J. Michael Leonard



Toll-free information number: (800) 652-1455. See Music Listings under Festivals for complete schedule information.

★ **The Embarcadero Center Festival** celebrating City Arts Month kicks off today with the SF Young Professionals Orchestra comprised of the finest players from all the Bay Area performing groups, all under 30. Santur, a Latin jazz/fusion band, and the Lamplighters, SF's Gilbert & Sullivan Repertory Company also perform. Different performers on every Sat. through Sept. 1 to 4 pm at Two Embarcadero Center's Podium Level. Free.

★ **La Corte Muscalai**, a group of

six musicians who perform Medieval and Renaissance Spanish music derived from that developed in the court of Alfonso the Wise, King of Spain from 1254-1284, present a free concert tonight at 8 pm. Mission Dolores, 3321 16th St.

★ **Curators on the Loose/The Registry** present "Work No. 4," a three-part international exhibition of works by 100 artists from Belgium, the Philippines and San Francisco, including photographer Jerry Burchard, conceptual artist Tom Marioni, filmmaker Mark McGowan, and other noted artists David Ng, Gerald Oshita and Melvino Garretti. The show opens today with a reception from 2 to 6 pm; gallery hours are 9 am to 5 pm, Mon.-Fri. Crossroads Community, 1499 Potrero. Free. 826-4290.

Oz Koosed, Jitterbug King of SF, hosts a Happy Birthday Buddy Holly! party tonight at the Mandala Ballroom at 603 Taraval. The party starts at 9 pm with a jitterbug lesson from Koosed himself. Then, the Buddy Holly Jr. Show, headlined by P. F. Lazor, a Holly double, plays 50s music for dancing. Prizes for best costumes and dancers; tickets at the door are \$1 off if you come in costume. \$4 advance; \$5 at

Mountain Dance Theater of Vancouver. Thurs/6-Sat/28 and Fri/14-Sun/16 at 8:30 pm. Mangrove Studio, 2840 Mariposa. \$3.552-4190.

EAST BAY

★ **The Musicians' Training Project**, a CETA funded program, gives a free concert today in Hayward. A rock group, a jazz band and a Latin ensemble perform. 1 pm at Weekes Park Community Center, 27182 Parick Ave., Hayward. 886-8742.

★ **The Original Tilden Little Farm Harvest Fair** offers its bucolic pleasures today from noon to 5 pm—the theme this year is "Neighborhood Self-Sufficiency and Down-Home Fun." You can expect the usual jam, jelly and preserve competitions as well as workshops and demonstrations of urban homesteading techniques such as community gardening, the culture of honey bees and fly control methods. A bluegrass band, led by Art Peterson, plays on the green near the Nature Center, and a potluck supper wraps up the day. Bring vegetables for the soup pot and food to share. Free. 525-2233.

9

Sunday

Denny Zeitlin, experimental keyboard player (and psychiatrist) who composed the soundtrack for *The Invasion of the Body Snatchers*, performs a benefit concert for Comity, an organization that brings music and theater to institutionalized persons. Zeitlin plays solo acoustic piano and keyboards and a set with drummer George Marsh and bassist Mel Graves. Tonight at 8:30 and 10:30 pm at the Great American Music Hall, 859 O'Farrell. \$5. 885-0750.

★ **The San Francisco Opera** gives its annual free concert at the Bandshell in Golden Gate Park this afternoon. Kurt Herbert Adler conducts the Opera Orchestra, and Luciano Pavarotti sings. Rehearsal starts at 10 am and the real thing at 2 pm. 861-4008.

★ **Jazz Open House** at Fort Mason today is one of the highlights of Jazzmo, Music By The Bay's month-long jazz event running in conjunction with City Arts Month. Free outdoor performances all day with bands like the MBB Jazz Orchestra, Creative Force, the Avant Gardeners and the people from the Saturday afternoon jams at Keystone Korner. For \$1 you can take workshops from John Gruntfest, Bishop Norman Williams, Chris Amberger and others. Also today, a jazz record swap, open mike performances and a musicians

bulletin board. From 10 am until 2 pm. Laguna and Marina Bldgs. 441-5705.

★ **"Pops in the Meadow,"** the annual free outdoor concert by the Marin Symphony, is guest conducted this year by Hugo Rinaldi of the Marin Youth Orchestra. The Symphony's program includes Rossini's "Overture to the Italian in Algiers," Leroy Anderson's "The Typewriter" and selections from Rodgers and Hammerstein. 1:30 pm. Sagar Sangit (mountain music), a music and dance ensemble from Nepal, begin the music at 12:45 pm. Bring a picnic, because Wicked Whisk, a gourmet cookware store in Larkspur, is sponsoring, judging and awarding prizes for a gourmet picnic contest. Pre-register by calling. 456-0800. At Dominican College in San Rafael.

Jane (Seth Speaks) Roberts has three new books, and that's the impetus for the Second Northern California Seth Conference with panel discussions, automatic writing exercises with tips for beginners, a review of the ground rules for Aspect Contacting (for those who are seeking their own inner teachers) and, of course, hordes of Seth enthusiasts. The conference takes place at the Rolling Hills Club, 351 San Andreas Dr., Novato, and the \$2.50 admission charge includes swimming, picnic, racket ball and tennis facilities. (707) 525-8955.

EAST BAY

★ **Bicycle** through historic downtown Oakland on a tour guided by a history docent from the Oakland Museum. 10 am at the Tenth St. entrance of the Museum, 1000 Oak St. You must be 12 or older and reservations are required: 273-3514.

★ **It's Joy of Creativity** and Movement Day at Everybody's Creative Arts Center in Oakland. Free classes all day—ballet, modern and jazz dance, martial arts, belly-dancing and more. From 10 am to 5 pm at 354 21st St., downtown Oakl. Call 451-1230 for exact class schedule.

★ **The Civic Achievements of the Counterculture** are celebrated at the Telegraph Avenue Street Fair today from 1 to 5 pm. There's music, of course, by Jorma Kaukonen, former guitarist with the Jefferson Airplane and Hot Tuna, and Prairie Fire with their rock 'n' revolt music. Tom Stevens of the White Panther Party speaks on the political empowerment of the lower classes and there will be a chess tournament, special children's programs, booths and the Telegraph street vendors. Between Dwight and Durant.

Motivty is a merging of dance, gymnastics and motivational improvisation performed on trapezes, developed by Terry Sendgraff. She performs solo with music by Gwendolyn Jones, tonight

and every Sun. through Sept. at 8 pm. Skylight Studio, 2547 8th St., Berk. \$3.50. Wheelchair access.

10

Monday

EAST BAY

The Films of Alain Tanner, a special series by the Pacific Film Archive featuring Tanner in person, stars tonight with "Charles Dead or Alive" (7:30 pm) and "La Salamandre" (9:30 pm). 2621 Durant. Berk. 642-1413.

11

Tuesday

★ **"Poetry at the Pumps:** Architectural History of San Francisco's Early Gas Stations." Architect Jeremy Kotas discusses the change of style in gas station design from 1917-1940. Presented by the Heritage Foundation at the Haas-Lillenthal House ball-

room, 2007 Franklin. 7:45 pm. \$1. 441-3000.

The Buzzcocks, one of the original new wave bands from England making their first Bay Area appearance, headline a concert at the Temple Beautiful, 1829 Geary (at Fillmore). Gang of Four, also English new wave, and the Dils, a leading local band, complete the show. 8 pm. \$6.50 at the door, \$5.50 general in advance, \$4.50 student in advance, 346-0306.

★ **"Pack Aging I"** is the first exhibition of a three-part series on packaging design at the Center for Design, 227 Forest, Palo Alto. The show focuses on consumer packaging from the 1870s to the 1940s. The opening is tonight at 7 pm, and the show runs Mon.-Fri. from 9 am to 6 pm and Sat. from 10 am to 2 pm. Through Oct. 5. Free. 321-7180.

★ **Yousuf Karsh**, one of the best known portrait photographers in the world, "seeks to photograph people who make their mark on society." An exhibition of his photographs, mostly of writers, artists, performers and scientists, opens today at the Stephen Wirtz Gallery. A reception for the artist: 5:30-7:30 pm. The show runs until Oct. 9, Tues.-Fri. from 10:30 am to 5:30 pm and Sat. from noon to 5 pm. 228 Grant on the 6th floor. 433-6879.

EAST BAY

★ **Wallace Berman**, a seminal California artist, is honored with

a retrospective exhibition including his verifax collages, drawings, photographs and mixed media works. The show opens today at the University Art Museum and runs until Nov. 11. Gallery hours: 11 am to 5 pm, Wed.-Sun. 2626 Bancroft Way, Berk. Free. 642-0808.

12

Wednesday

"Eighty Masterworks for Organ" by Johann Sebastian Bach, a seven recital series performed by Alexander Post, Professor of Music at SF State University, opens tonight at the First Unitarian Church, 1187 Franklin. The recital, performed on the church's Noehren organ, will include 27 Free Works, 6 Trio Sonatas, the 18 "Great Chorales" and "Keyboard-Practice III." Every other Wed. through Dec. 5 at 8 pm. \$3, \$2 students, seniors. 776-4580.

The Maids, Jean Genet's shocking study of malevolence and false illusions (4:45 and 8:45 pm), and **Lost in the Stars**, the Kurt Weill/Maxwell Anderson American musical based on Alan Paton's *Cry the Beloved Country*. (2:45, 6:30 and 10:30 pm), are screened together tonight at the Castro Theater, 429 Castro. 621-6120.

EAST BAY

Bette Midler brings her divine blend of tacky flash and "sleaze with ease" to the Concord Pavilion tonight, Thurs. and Fri. at 8 pm. 2000 Kirker Pass Rd., Concord. Reserved seats: \$12.50 and \$15; Lawn seating. \$8.50. The gates open at 6 pm for picnics. 798-3311.

13

Thursday

The Silent Partner is a film directed by Daryl Duke with Elliott Gould, Susannah York and Christopher Plummer, and The York says, "We'll stick our necks out on this one—don't miss it!" 2789 24th St. 282-0316.

Christopher Isherwood, best known for his *Berlin Stories*, a collection of pre-World War II tales which eventually became the movie *Cabaret*, speaks at a benefit for the Gay Rights Advocates tonight at 8 pm. Isherwood reads from his about-to-be-published book, *My Guru and his Disciple*, an account of his relationship with Swami Prabhavananda, a Hindu monk. Everett Junior High School, 450 Church. \$5. 863-3624.

★ **The Mexican Museum** opens two new exhibits, "Gordo's World by Gus Arriola," enlarged scenes from the comic strip combined with Mexican folk art and costumes, and "Paintings by Alex Maldonado," primitive works in oil. The opening reception is tonight from 7 to 9 pm and the show runs through Nov. 11. Free. 621-1224.

EAST BAY

Rock Against Racism, a group started in England to counteract the facism and racism apparent in much of today's modern music, presents a benefit concert with Linton Kwesi Johnson, an English reggae poet, Iree, a reggae band, the Offs and a surprise guest. 8 pm tonight at the Berkeley West Auditorium, University and Chestnut, Berk., \$3.50. 845-7740.

★ **The 42nd Annual Walnut Festival**, at the Fairgrounds in Walnut Creek from 5 pm today until Sun., is a giant event with a wide variety of activities for adults and children. There will be arts and crafts booths, amusement rides and exhibits (Western Town, Barbary Coast, Main Street-USA) every day, and special entertainment as well: belly dancers, the Papaya Juice Comedy Revue, a roller disco exhibition, the Nut Creek Chili Cook-Off, big bands, barber shop quartets and more. The Walnut Festival Grand Parade is on Sun. starting at 1 pm from Newell Ave. and South Broadway, downtown Walnut Creek. \$1, 12 and under free. For more information, call: 935-6766.

★ **Bring Your Own Film** to the Cinematheque, the Bay Area showcase for personal and avant-garde films. The admission is \$1 or one 8mm or 16mm film. A once-a-month Fri. series. 8 pm at the San Francisco Art Institute, 800 Chestnut. 586-8486.

"The Black Photographer," an exhibition of 150 works taken by seventy photographers between 1908 and 1977, opens today at the San Francisco Museum of Modern Art. A collection of views into black American life organized by the editors of *The Black Photographers Annual*. The show runs through Nov. 4 and museum hours are: 10 am to 6 pm Tues., Wed. and Fri., 10 am to 5 pm on Sat. and Sun., and 10 am to 10 pm on Thurs. Admission is free from 6 to 10 pm on Thurs. Van Ness at McAllister. 863-8800.

"Mysterious Universe," a new sky show opening today at the Morrison Planetarium, offers a look at some cosmic puzzles: sunspots, U.F.O.s, quasars, earthquakes and the ultimate fate of the universe. Mon.-Fri. at 2 pm; Sat. and Sun. at 12:30, 2 and 3:30 pm; Wed. and Thurs. at 7:30 pm. At the California Academy of Sciences, Golden Gate Park, \$1.50, 50¢ under 18. 752-8268.

"Salmon Show," Bob Carroll's one-person entertainment about fish, George Jackson and multi-national corporations, was called "outlandish, ebullient and purifying" by the NY Times, and has played in NY, England, Wales, Hamburg and now San Francisco. The two shows, at 8 pm tonight and Sat., are to benefit Fay Stender, an East Bay lawyer/worker in prison reform, who was the target of a recent assassination attempt. At the Intersection, 756 Union. \$5. A no host bar opens at 7 pm. 397-6061.

★ **Beulah Forbes**, SF's First Lady of Jazz, gives a free jazz piano concert tonight at the Conservatory of Music at 8 pm. Program includes "Sweet Georgia Brown," "Love for Sale" and "The Man I Love." Hellman Hall, 1201 Ortega. 564-8086.

"Think Me Nothing," a film made by the deaf about the deaf culture is given its world premiere tonight at the Castro Theatre, 429 Castro, at 8 pm. The film has a regular voice-over soundtrack as well as sign language. Produced by David Jarashow of Signscope, Ventura, California. The \$15 admission charge includes a post-show reception with wine and a buffet. For tickets: 841-4776 ext. 32 or (for the deaf) TTY 848-3101.

★ indicates general admission of \$1 or less.
—Jennifer Poole

"ORANGE" IS A BIT OF A LEMON

Soldier of Orange

Holland didn't get too much in Dutch in WWII (five days' worth, to be exact), which made for a great deal of frustration among the members of its younger generation. This autobiographical adventure deals with six mostly upper-class students, their destinies and dooms under the German occupation, the bravery and the treachery, the chauvinism and the anti-Semitism of the times, while concentrating on student/resistance hero-to-be Erik Hazelhoff Roelfzema (excellently acted by Rutger Hauer). The first half of the film is full of fascinating figures (Roelfzema's rather alarming student hazing, he and his friend bicycling into town in full evening dress to volunteer), but as the scope—and length—of the film approach epic proportions, the story gets turgid in the telling and the relationships become infinitely more complicated than the international plot. Confusion reigns, and "Orange," alas, ends up as a bit of a lemon. (Coronet, SF)

AIN'T MISBEHAVIN' at the Curran Theatre, 445 Geary. SF, Tues.-Sun. 673-4400.

San Franciscans are well-known for the ease with which they give standing ovations—a tradition that often seems to have more to do with the thrill of standing up en masse than registering a true response to the work at hand. Once in a great while, a show comes down the pike that warrants that kind of respect. It was a pleasure to be part of the crowd that rose to honor the long-awaited company of *Ain't Misbehavin'* and the spirit behind it all—Mr. Fats Waller.

Director and mastermind Richard Maltby, Jr., Luther Henderson (musical supervisor), William Elliot (vocal arranger) and Arthur Faria (choreographer) have staged 32 musical numbers, performed by a remarkable quintet of hot mamas and poppas who proudly sing and strut some of the classiest, sassiest tunes Waller wrote.

Waller once described himself as "my mother's 285 pounds of jam, jive and everything." The irrepressible Ken Prymus plays the Waller character with great humor and style. And Teresa Bowers, Yvette Freeman, Ben Harney and Adriane Lenox are equally captivating in solos, but the production shines in the many duets, trios, quartets and company numbers.

J. Leonard Oxley, conductor and pianist, performs at a rich-toned old upright onstage, while a five-piece jazz ensemble is artfully dodged by serims and lighting for some numbers and is clear and present for others.

The entire ensemble evokes the humor and loving spirit of Waller in his own outlandish style, and the

music itself suggests the forces that shaped Waller's sensibilities and magnanimous soul. Irreverent, inspiring, fanciful, bawdy, *Ain't Misbehavin'* is a tour of Harlem during the late Twenties and Thirties, when "Uptown" was in flower. The songs say it all and "The Joint Was Jumpin'."

—Barbara Graham

HATS OFF TO FATS



Yvette Freeman and Ken Prymus sing Waller's "Honeysuckle Rose."

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continued from previous page

MIND & MATTER

How Your Thoughts Affect Your Body's Chemistry: a lecture based on the philosophy of Edgar Phillips, given by Michael Anthony, Fri/7, 7:30 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, \$4, 474-8234.

Fall Workshop Sampler: a day of mini-workshops designed to acquaint you with the various workshops offered this Fall, Sat/8, 9:30

em-5 pm, Women for Women Educational Center, 421 Locust, SF, \$5, 668-7112

★ Free Foot Exams: no appointment needed, just drop in, free blood pressure and diabetes screening also provided, Podiatric Medical Center, Sat/8, 9 am-4 pm, 1835 Ellis, SF, free, 563-3444

Adventures in Awareness: cultivating gentleness and respect the heart of a mature relationship, a discussion with Judith Osgood, Sat/8, 7:30-10:30 pm, Unitarian Center, Franklin at Geary, SF, \$4, 776-4580.

★ Importance of Evaluating Evidence: a lecture by Lois Andelin, sponsored by the California Genealogical Society, Sat/8, 1:30 pm, California Historical Society, 2090 Jackson, SF, free

“Pompeii and Herculaneum: Victims of Vesuvius”: an archeological slide lecture by Father Benjamin F. Sargent, S.J., Sat/8, 2:30 pm, Cowell 113, USF, Golden Gate at Kiltidge, SF, donation requested, 666-0600.

Meet the Author: Stephen King autographs copies of his new novel *The Dead Zone*, Sat/8, 3-5 pm, Dark Carnival Fantasy Bookstore, 2812 Telegraph, Berk., free, 845-7757.

★ Men and Women Together: a growth group both gentle and provocative for all people, an open house with refreshments, Sun/9, 2-4 pm, The Self Center, 555 2nd Ave., SF, free, 552-4985

★ Animal Insights: illustrated stories about the lives and origins of some interesting animals, Sun/9, 1:30 pm, Rotary Natural Science Center auditorium, Oakl., free, 273-3739

★ Scrabble Tournament: players tournament, two divisions—novice and expert, preliminaries Sun/9 and Sun/16, noon-5 pm, finals Sun/23, noon-5 pm, Montclair Recreation Center, 6300 Moraga, Oakl., free, 261-3202

★ Historical Walking Tours of Music Concourse Area: with special emphasis on the SF Mid-winter Fair of 1893-94, Sun/9, every half hour starting at 11 am through 1:30 pm, Music Con-

THEATER REVIEW

Sin, sex and witchcraft in 15th century Spain

BY ROBERT CHESLEY

CELESTINA, by Fernando de Rojas, adapted by Edward Senior, StageGroup Theater, 449 Powell, SF, Fri. and Sat. through Sept. 22, 433-1226.

A built-in hazard of writing reviews of live performances is the possibility of seeing an off night, a specific performance in which things don't seem to work. It's the only one (and not the biggest) of many reasons why what a critic says should never be taken too seriously. Catching a play on an off night is both a hit-or-miss thing and

unavoidable, and in both respects it is unlike the more abiding factors that have bearing on a critic's writing, which, one hopes, become known to regular readers—self-infatuation, personal favors or vendettas, unconfessed or unconscious bias for or against certain styles or values, whom the critic sleeps with (or would like to), etc.

At any rate, StageGroup's adaptation of Fernando de Rojas's *Celestina* did not work well for me the night I saw it, and I have the feeling that I attended on an off night. There were things I liked as well as things I disliked, but there seemed to be little organic energy to the whole. Much of the time, the actors

seemed to be saying their lines because that's what was written in their scripts and moving about or posing because that's what the director told them to do. When the melodramatics came at the end, I was insufficiently caught up in the play to take what happened on-stage seriously. Such things either work or they don't. Either we relate to a woman in shock and agony at discovering her dead lover, or we relate to an actress shrieking and sobbing over an actor playing dead.

Well, I've seen StageGroup before, and I know they can do better than that. Some individual moments were good, and there were several striking and intelligent performances, but it was not enough. Maybe the play ignites on other evenings—the material is there for a bang of a show.

Edward Senior has condensed the action of Rojas's 12-hour (minimum), 16-part drama into a taut two-hour script. It's a dark and violent tale of witchcraft used to seduce a proud virgin. The play has some inherent interest because it shows us a 15th century Spanish idea of sin. The chief sin seems to be sex. One upstanding youth be-

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course Area, Golden Gate Park, SF, free, 558-2225

★ Massage Sampler: massage techniques with lectures and demonstrations by skilled "bodyworkers," with the Bay Area Women's Bodywork Collective, Sun/9, noon-5 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free, 386-7065

Breakaway: a school for women, needs new collective members to make a fall session happen, planning meeting for women interested, Sun/9, 7 pm, call for location, childcare, 652-0432

Throw Away Your Glasses Workshop: with Jlin, complete training in a system of visual restoration, Sun/9, noon-10 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$30 plus \$1.50 for materials, 648-1538

Mind Over Matter: an 8-week series on weight management, with Linda Johnson, begins Mon/10, 5:30-7 pm, 944 Irving, SF; and beginning Wed/12, 5:30-7 pm, 649 Irving, SF, \$80, 564-0340

★ Games People Play: What Guilt

Feelings Do We Carry Over into Our Relationships? a lecture on communications between men and women, with Carl Levinson, Tues/11, 7:45 pm, SF Jewish Community Center, 3200 California, SF, \$3, 346-6040

Living Together Alone: a report on the new American monasticism, with Charles Fracchia, Tues/11, 8 pm, SF Jewish Community Center, 3200 California, SF, \$3, 346-6040

★ Secrets of the Kelp Forest: a slide program which probes the known and unknown about coastal sea life, with Mark Gibson, Tues/11, 7:30 pm, Mission Library, 3359 24th St., SF, free, 824-2810

★ Poetry at the Pumps: Architectural History of SF's Early Gas Stations: architect Jeremy Kotas discusses gas station design from 1917-1940, Tues/11, 7:45 pm, Haas-Lillenthal House ballroom, 2007 Franklin, SF, \$1, 441-3000

The Healing Circle: with Karl Pribram on Holography: Bear Heart on Native American Medicine, Gay Luce on Healing Traditions, Lama

Govinda on the Tibetan Mandalas, and Kuni Nye Self-Healing, Tues/11-Sun/16, Nyingma Institute, 1815 Highland Place, Berk., \$225, 643-6812

Yoga Postures for Self-Awareness: with John Novak, bring a pad and an empty stomach, class begins Tues/11, 6-7 pm, Ananda Center of SF, 1454 25th Ave., SF, \$15-\$25, 681-LIFE

★ A Wilderness Summer: Environmental Traveling Companions presents ten groups' rafting and backpacking experiences with slides, pot luck dinner, bring food, slides and stories, Tues/11, 6-10 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free, 441-5705

Poetry Reading: with poets Ivan Arguelles and Solare Torregian, Tues/11, 8 pm, Intersection, 756 Union, SF, \$2, 397-6061

★ Scientists Oppress Scientists: a discussion of interest to all unemployed and underemployed scientists and engineers, Tues/12, 7:30 pm, Society of Ousted Scientists, 1920 Bonita, Berk., free

★ More Than Simply Shelter—What is a Home? Tom Deal and Helena Weil discuss the physical and emotional aspects of operating a health home, Wed/12, 7:30-9:30 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$1, 673-6786

Releasing Neck and Shoulder Tension: acupressure workshop conducted by Michael Gach, Wed/12, 7-9 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$6 includes materials, 845-1059

★ "Not All in the Mind": allergies as they affect the mind, a "Brown Bag" lecture by Phyllis Salter, M.D., Wed/12, noon, 664-S, UC Med. Center, Parnassus at Third Ave., SF, free, 666-4394

★ The Mature Relationship: getting control of the "Life Over 40," a talk with Barbara Marshall, Wed/12, 7 pm, Ortega Library, 3223 Ortega, SF, free, 681-1848

continued next page

comes totally corrupted by losing his virginity, and at one point before her fall the heroine nearly dies at the thought of being touched by a man. The title character is both a witch and a bawd, appropriately linking witchcraft *was* (or is) the course, witchcraft *was* (or is) the somewhat corrupted survival of the old sex-and-nature religion Christianity went to great pains to banish—to the obscure corners of the world and to the secret corners of the human psyche.

Senior worked on the script for *Celestina* with the director, Wendell K. Phillips, for four years, off and on. Phillips says the project originated in his desire to do "a big, bawdy, vulgar play," and that's pretty much what they have come up with—except that their *Celestina* is not big in the sense of having much real stature as a work of art. One senses that the basic cruelty of the material calls for a wilder and more frightening treatment. And if ever anyone wants to create genuine erotic theater, the material might be here.

Which leads me to the only aspect of the play I outright disliked—the bawdiness. The women feel the men's crotchets, display their ugly red pantaloons far too often and are forever shrieking and squealing as they jump on and

straddle the men. It's tiresomely coy lewdness, and it seems to me very present-day American in its giggling, aren't-we-being-naughty sensibility—a sensibility that has little to do with the play's basic attitude toward sex. And almost none of it dares to be genuinely erotic. The one exception is a moment when Celestina reaches into the heroine's dress to fondle her breast.

Of a large cast, it was the women who gave the most striking performances. Maureen Mileski had some fine moments as Celestina, and Carol Champlain and Julie Dimas both built convincing characterizations as whores. Moana Diamond as Melibea, the proud virgin, seemed to me the best in the cast. She has a rich and well-controlled voice, and she conveys the impression of great beauty by her acting. Robert Geary as Calisto, the man who has designs on Melibea, was directed to grimace and clown about, and I think this was a mistake. The character should be played as a man of some genuine nobility who is destroyed by his lust. If he's a fool to begin with, there's no struggle, no downfall and little for us to care about. Richard Bock and Jon Harris as Calisto's servants have a large share in the goings-on but, again, did not create characters I cared about.



The proud virgin Melibea (Moana Diamond) and the lascivious witch Celestina (Maureen Mileski).

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continued from previous page

Stress Management Class: designed to let you recognize stress producing agents and how to take charge of them, with Kevin Currin, begins Wed/12, 7-8 pm, YMCA, 220 Golden Gate, SF, for information, call 885-0460

"The Natural Superiority of Women": Constance Scott outlines various positions on the issue which was raised at the last national Radical Women Conference, Thurs/13, 7:30 pm, 2661 21st St., SF, for information or childcare, call 824-1497

Dealing with Fat: a therapy group for women, based on the book *Fat Is a Feminist Issue*, by Susie Orbach, starts Thurs/13, 7:30-9:30 pm, for information on fee and reservations, call SF Feminist Counseling Collective, 567-6803

★ Indicates general admission of \$1 or less.
—Harriet Salley

RADIO

FRIDAY/7

"The Life to Come": by E. M. Forster. Selected readings from only recently published Gay protest stories, by one of the century's best-known authors, 11:15 am, KPFA 94 FM

New Horizons: an hour-long program in which the New Age is examined. Holistic health, psychics, women's consciousness and biotek-back are discussed this month, with listener calls invited, noon, KPFA 94 FM

Jazz Double Image: features tenor sax Dave Liebman, pianist Ritchie Behrman and Double Image, a group with unusual instrumen-

tion of marimba, vibraphone, percussion and bass, 3:30 pm, KALW 91.7 FM

Giants: vs. Houston Astros in Houston, 5:15 pm, KNBR 680 AM

SF Opera Pre-Opening Broadcast: behind the scenes at the War Memorial Opera House opening night, with interviews and tours, 6:30 pm, KKHI 95.7 FM and 1550 AM

Salute to the SF Opera: This special program celebrating the 57th season features memorable performances of great opera artists, past and present, 7:05 pm, KKHI 95.7 FM and 1550 AM

Oakland A's: vs. Chicago, 7:10 pm, KXRX 1500 AM

The Six Brandenburg Concertos: performed by Anthony Newman and Friends, 7:30 pm, KUSF 90.3 FM

Sears Radio Theater: Adventure Night, with host Richard Widmark, features "The Tough Guy," starring John Dehner and Nancy Belle Fuller. A famous travel writer and his wife are captured on the South China Sea by pirates who want munitions as well as American cigarettes, 8:06 pm, KCBS 740 AM

Masterpiece Radio Theatre: features dramatizations of D. H. Lawrence's "Sons and Lovers," 9 pm, KOED 88.5 FM

SATURDAY/8

Foreign Relations: current developments in foreign relations, presented by panels of distinguished experts, noon, KPFA 94 FM

L.A. Philharmonic: performs Dvorak's "Carnival Overture," Tchaikovsky's "Fifth Symphony" and Grieg's "Piano Concerto," with pianist Misha Dichter, conducted by Kiril Kondrashin, 1 pm, KOED 88.5 FM

Oakland A's: vs. Chicago, 4 pm, KXRX 1500 AM

Giants: vs. Houston Astros in Houston, 5:15 pm, KNBR 680 AM

SUNDAY/9

Folk Festival USA: The Brattleboro Folk Festival, a sampler of traditional American music, hosted by Steve Rathe, 11 am, KALW 91.7 FM

Bogart and Bacall: starring in "Bold Venture," 7 pm, KUSF 90.3 FM

Overeating Is Only One Symptom:

of compulsive personality. Some people who have kicked the eating habit tell how. From carbohydrates to fingernails, you can stop biting, too, 9 pm-midnight, KJAZZ 92.7 FM

Livewire Show: Sheila Rene talks with Pat Travers, rock and roll super guitarist, 9-10 pm, KSJO 92.3 FM

Mystery Theatre: presents "Venus D'Isle," by Guy de Maupassant, 10 pm, KSFO 560 AM

NPR Recital Hall: Pianist Wilhelm Kempff performs Bach's "English Suite in G Minor," Beethoven's "Sonata for Piano in C Major," and Schubert's "Sonata for Piano in A Minor," 10 pm, KOED 88.5 FM

MONDAY/10

Earplay: presents "Manhattan Transference," a psycho-comedy in which a man's psychiatrist dies in the middle of the patient's negative transference, 1 pm, KALW 91.7 FM

Final Draft: short fiction, both published and unpublished, from local writers, 6:30 pm, KALW 91.7 FM

All-Tchaikovsky Program: performed by the Boston Symphony Orchestra, conducted by Eugene Ormandy, features "Romeo and Juliet," "The Nutcracker Suite, Op. 71a," and "Symphony No. 5 in E Minor, Op. 64," 8 pm, KKHI 95.7 FM and 1550 AM

China: "Prospects for the People's Republic of China," with University of San Francisco professors Chan Bang and Harold Hinton, 10 pm, KUSF 90.3 FM

TUESDAY/11

Music from Oberlin: features Haydn's "Octet for Winds," Chopin's "Piano Sonata in B Flat, Op. 35," and Bazelaire's "Suite Française, Op. 114," 2 pm, KALW 91.7 FM

Oakland A's: vs. Milwaukee, 5:10 pm, KXRX 1500 AM

Giants: vs. Atlanta Braves in SF, 7:15 pm, KNBR 680 AM

Classical Guitar: focuses on the guitar in jazz, ragtime and folk music, 8:30 pm, KUSF 90.3 FM

WEDNESDAY/12

Options: presents "Symphony." What goes on at a symphony concert from the inside? What goes on backstage? 11 am, KALW 91.7 FM

Giants: vs. Atlanta Braves in SF, 12:45 pm, KNBR 680 AM

Oakland A's: vs. Milwaukee, 5:10 pm, KXRX 1500 AM

Gay Men's Radio: news and views from the male gay community, hosted by KPFA's Fruit Punch Collective, 10 pm, KPFA 94 FM

THURSDAY/13

International Concert Hall: features von Weber's "Overture to Der Freischütz," Debussy's "Nocturnes," and Dvorak's "Symphony No. 9 from the New World," performed by the Stuttgart Radio Symphony, conducted by Sergiu Celibidache, noon, KALW 91.7 FM

Giants: vs. Atlanta Braves in SF, 12:45 pm, KNBR 680 AM

Oakland A's: vs. Milwaukee, 5:10 pm, KXRX 1500 AM

—Fiona Mackenzie

KIDSTUFF

Bug Club: monthly meeting, Sat/8, 10 am-noon, Insect Zoo, Children's Zoo, Sloat Blvd at the Great Highway, SF, 50¢, plus a bug, dead or alive, 661-2023

Children's Music—for adults, too: a concert of original compositions by Terence Girard, Sat/8, 8 pm, 544 Capp Street, SF, \$3 general, 50¢ seniors, children under 12 years and handicapped, 647-6015

★ **Drama Workshops:** Christine Helbling leads children ages 6 and older in dramatic interpretations of fairytales, Thurs/13, 4 pm, Noe Valley Library, 451 Jersey, SF, free, 285-2788

★ **Storyspace Summer Surprise Night:** parents and children of all ages are welcome to an evening of tales, tunes and drama, bring your own composition, Thurs/13, 7:30-9 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, free, 558-3770

★ Indicates general admission of \$1 or less.
—Harriet Salley

OFFBEAT MOVIES

ABOVE BOARD THEATER: THE GENERAL (Buster Keaton, 1920, silent), with Buster Keaton, plus **ONE WEEK**, with Buster Keaton, 8 pm, Wed/12, 14 Ollis, corner of Mission and South Van Ness, SF, \$2, 751-2168

ASHKENAZ: "Suspense Masterpieces," features M. Fritz Lang, 1931), with Peter Lorre as a child-murderer who gradually breaks down under the psychological pressure of his own terrifying compulsion, 9 pm, plus **THE THIRD MAN** (Carol Reed, 1949), with Joseph Cotten, Vali and Orson Welles, 10:30 pm, Sat/8, 1317 San Pablo near Gilman, Berk., \$2 adults, \$1 children, 525-5054

CINEMATHEQUE: "Jerry Barnish in Person," introduces his films **THE CIRCLE** (1976), **COCKFIGHTING** (1974), **MEET RAYMOND HOWELL** (1973), **I WILL BE** (1973), **NEW LIFESTYLES** (1974), **DAN'S MOTEL** (1978), plus **THAT'S WHY I'M A PAINTER**, 8 pm, Sun/9, **DIE TAUSAND AUGEN DES DR. MABUSE** (Fritz Lang, 1960), plus **RADIO RANCH** (Gene Autry, 1935), 8 pm, Thurs/13, "Open Screening: Bring Your Own," both 8mm and 16mm films welcome, 8 pm, Fri/14, admission \$1 or one film, SF Art In-

stututa, 800 Chestnut, SF \$2 includes coffee, 586-8486

INTERSECTION: see program details under Ashkenaz, M at 7:30 pm, plus **THE THIRD MAN** at 9 pm, Sun/9, 756 Union, SF, \$2 adults, \$1 children, 397-6061

LA PENA: THE PROMISED LAND (Miguel Litfin, 1973, Chile, English subtitles), 8:30 pm, Mon/10; **THE BATTLE OF CHILE** (Patricio Guzman, 1973-76, Chile/Cuba), 8 pm, Tues/11, 3105 Shattuck, Berk., \$2, 849-2568

★ **NOE VALLEY CINEMA:** "Comedy Classics," features **THE GOLDEN AGE OF COMEDY** (Robert Youngson, 1958), a compilation from over 2,000 reels of comedy gems of the silent screen, plus **BLOCKHEADS** (1938), with Laurel and Hardy, 8 pm, Fri/7, **THE LADY VANISHES** (Alfred Hitchcock, 1938, UK), with Michael Redgrave, plus **TWINS** (Barrie Nelson, 1975), 8 pm, Fri/14, Noe Valley Ministry, 1021 Sanchez at 23rd St., SF, \$1.50 general, \$1 members, 75¢ children ages 14 and under, 282-5354

PACIFIC FILM ARCHIVE: "The Films of Shuji Terayama, with Shuji Terayama in Person," features **EXPERIMENTAL FILMS (I)**, 7:30 pm, plus **PASTORAL HIDE AND SEEK (DEN'EN NI SHISU)** (Shuji Terayama, 1975, English titles), 9:30 pm, Fri/7

"Early American Cartoons, 1900-1920. The Beginnings," features **THE ENCHANTED DRAWING** (J. Stuart Blackton, 1900), **HUMOROUS PHASES OF FUNNY FACES** (J. Stuart Blackton, 1906), **GERTIE THE DINOSAUR** (Winsor McCay, 1914), **THE ARTIST'S DREAM** (John Randolph Bray, 1913),

"Cartoons as Historical and Social Documents," features **DOING HIS BIT** (Frank Moser, 1917), **CHAPLIN-ARBUCKLE CARTOONS** (Otto Messmer c. 1918), **KEEPING UP WITH THE JONESES** (Harry Palmer, 1915), **TEDDY ROOSEVELT'S ARRIVAL IN AFRICA** (Anonymous, 197), **ORIGIN OF THE SHIMMIE** (Pat Sullivan, 1919), Training Ground, features **NEWMAN LAUGH-O GRAMS** (Walt Disney, 1920), **FARMER ALFALFA'S WAYWARD PUP** (Paul Terry, 1917), **MODELING** (Max and Dave Fleischer, 1921), **FELINE FOLLIES** (Otto Messmer, 1919), "Toward a Cartoon Language," features **MR. NOBODY HOLME: HE BUYS A JITNEY** (Tom Powers, 1916), **THE PRIZE DANCE** (Bray Studio, 1920), **KRAZY KAT AND IGNATZ DISCUSS THE LETTER G** (George Herriman, 1916), **BBBY BUMPS PUTS A BEANERY ON THE BUM** (Earl Hurd, 1918), **A WINTER DAY IN CHICAGO** (1917), **PARCEL POST PETE'S NIGHTMARE** (Tom Powers, 1916), plus **KRAZY KAT: THE GREAT CHEESE ROBBERY** (Vernon Stallings, 1920), 2 and 4 pm, \$1.50 admission, "The Films of Shuji Terayama with Shuji Terayama in Person," features **EXPERIMENTAL FILMS (2)**, 7:30 pm, plus **PASTORAL HIDE AND SEEK** (see details under Fri/7), 9:30 pm, Sat/8

"New Italian Videotapes by Claudio Ambrosini and Michele Sambini," 2 pm, free admission, "Two Films by William Wyler," features **A HOUSE DIVIDED** (1932), with Walter Huston, Helen Chandler and Kent Douglas, 7:30 pm, plus **COUNSELLOR AT LAW** (1933), with John Barrymore, Bebe Daniels and Doris Kenyon, 8:50 pm, Sun/9

"The Films of Alain Tanner, with Alain Tanner in Person," features **CHARLES DEAD OR ALIVE** (1969, English titles), with Francois Simon, Marcel Robert and Marie-Claire Dufour, 7:30 pm, plus **LA SALAMANDRE** (1971, English titles), with

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Bulle Ogier, Jean-Luc Bideau and Jacques Denis, 9:30 pm, Mon/10

"From the American and British Independents: New Animation," features **SOUL CITY** (M. Henry Jones, 1979), with the Flestones, **A TASTEFUL ROMANCE** (Clint Coover, 1978), **107 1/2** (John Nelson, 1979), **LIVES OF FIRECRACKERS** (Sandy Moore, 1979), **ANIMATION FOR LIVE ACTION** (Vera Neubauer, 1979), **MIRROR ANIMATIONS** (Harry Smith, 1962-79), plus **FREEFALL** (John E. Haugse, 1979), 7:30 pm, plus "The Films of Alain Tanner, with Alain Tanner in Person," features **RETURN FROM AFRICA** (1973, English titles), with Jose Dastooop, Francois Marthouret, Anne Wiazemsky and Juliet Berlo, 9 pm, Tues/11

"The Films of Alain Tanner, with Alain Tanner in Person," features **THE MIDDLE OF THE WORLD** (1974, English titles), with Olympia Carlisi, Philippe Leotard and Juliet Berlo, 7 and 9:30 pm, Wed/12

"The Films of Alain Tanner, with Alain Tanner in Person, features **JONAH WHO WILL BE 25 IN THE YEAR 2000** (1976, English titles), with Jean-Luc Bideau, Jacques Denis, Myriam Meziere, Rulus, Miu-Miu and Dominique Labourier, 7 and 9:30 pm, Thurs/13

2621 Durant, Berk., \$2.50 double feature, \$2 single feature, \$1 matinee, call for special rates, 642-1412

SF PUBLIC LIBRARY: **MASTER KITEMAN, THE PHARMACIST**, with W. C. Fields, plus **FRIENDSHIP FIRST, COMPETITION SECOND**, from Felix Greene's **ONE MAN'S CHINA**, noon, Tues/11, Lurie Room, Main Library, Civic Center, free, 558-3191

LOVE IT LIKE A FOOL, with Malvina Reynolds, plus **JOYCE AT 34**, 7:30 pm, Tues/11, Richmond Branch, 351 9th Ave., free, 752-1240

THE BLACK WOMAN, 7 pm, Wed/12, Western Addition Branch, 1550 Scott, free, 346-9531

★ indicates general admission of \$1.50 or less.
—Fiona Mackenzie

vien Leigh and Flora Robson, 6:30 and 10:45, Tues/11, **THE MAIDS** (Christopher Miles, 1974), with Glenda Jackson, Susannah York and Vivien Merchant, 4:45 and 8:45, plus **LOST IN THE STARS** (1973), with Brock Peters and Melba Moore, 2:45, 6:30 and 10:30, Wed/12, **GIANT** (George Stevens, 1956), with Elizabeth Taylor, Rock Hudson and James Dean, 9, plus **BUTTERFIELD 8** (1960), with Elizabeth Taylor, Laurence Harvey and Eddie Fisher, 7, Thurs/13, "Benefit for the Deal," sponsored by the Center for Independent Living, call theater for details, Fri/14

CENTO CEDAR: THE CONSEQUENCE (Wolfgang Petersen), daily at 6, 8 and 10, with matinees Wed and Sat, at 2 and 4 and Sun, at 4

CINEMA 21: HOT STUFF, daily at 4 and 8, through Sun/9 and then daily at 8, plus **CALIFORNIA SUITE**, daily at 2, 6 and 9:45, through Sun/9 and then daily at 6 and 9:45

CLAY: LOVE ON THE RUN (Francois Truffaut, 1979), with Jean-Pierre Leaud and Marie-France Pisier, 7 and 10:15, with a sneak preview at 8:30, Fri/7, **THE 400 BLOWS**, opens Sat/8, daily at 7 and 10:30, with matinees Wed, Sat-Sun at 3:30, plus **LOVE ON THE RUN**, daily at 8:45, with matinees Wed, Sat-Sun, at 3:30

COLISEUM: FRANKENSTEIN, daily at 7 and 9, with matinees Sat-Sun, at 1, 3 and 5

CORONET: SOLDIER OF ORANGE, daily at 7 and 9:45, with matinees Sat-Sun, at 1:30 and 4:15

EGYPTIAN: FORCE OF ONE, plus **GO TELL THE SPARTANS**, call theater for times; "Late

Show," features **THE KIDS ARE ALRIGHT**, mid-night, every Fri

EMPIRE: (1) STAR WARS, daily at 2, 4 30, 6:55 and 9:15, through Sun/9 and then daily at 7 and 9:15, (2) **GREASE**, daily at 3:10 and 7:05, through Sun/9 and then daily at 9, plus **SATURDAY NIGHT FEVER**, daily at 1:15, 5:10 and 9:05, through Sun/9 and then daily at 7, (3) **YOUNG FRANKENSTEIN**, daily at 1:15, 3:15, 5:15, 7:15 and 9:15, through Sun/9 and then daily at 7 and 9

FOUR STAR: LA CAGE AUX FOLLES (BIRDS OF A FEATHER) (Eduard Molinaro, 1979, France), with Ugo Tognazzi and Michel Serrault, daily at 6:30, 8:30 and 10:30, with matinees Wed, Sat-Sun, at 2:30 and 4:30

GATEWAY: CLOCKWORK ORANGE (Stanley Kubrick, 1971), with Malcolm McDowell, plus **DR. STRANGELOVE OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB** (Stanley Kubrick, 1964), with Peter Sellers, George C. Scott and Sterling Hayden, runs through Sat/8, **SILK STOCKINGS** (Rouben Mamoulian, 1957), with Fred Astaire, Cyd Charisse, Janet Page, Peter Lorre and George Tobias, plus **ON THE TOWN** (Gene Kelly and Stanley Dohen, 1949), with Gene Kelly, Frank Sinatra, Ann Miller and Vera Ellen, Sun/9-Tues/11; **WITNESS FOR THE PROSECUTION** (Billy Wilder, 1958), with Tyrone Power, Marlene Dietrich, Charles Laughton and Elsa Lanchester, plus **SLEUTH** (Joseph L. Mankiewicz, 1972), with Laurence Olivier and Michael Caine, Wed/12-Sat/15, call theater for times

GHIRARDELLI: call theater for titles and times

GRANADA: ROCKY II, plus **UP FROM THE DEPTHS**, call theater for times

KOKUSAI: call theater for titles and times

LUMIERE: THE TREE OF WOODEN CLOGS (Ermanno Olmi), daily at 8:30, with matinees Wed, Sat-Sun, at 1:30 and 5, runs through Thurs/13; **POURQUOI PAS? (WHY NOT?)**, opens Fri/14 call theater for times

METRO I: THE WANDERERS, daily at 7 and 9:15, with matinees Sat-Sun, at 1, 3, 10 and 5:20

METRO II: JUST YOU AND ME KID, daily at 8, with matinees Sat-Sun, at 4:15, plus **LOST AND FOUND**, daily at 6 and 9:50, with matinees Sat-Sun, at 2:15

NEW MISSION: WANDA NEVADA, plus **INVASION OF THE BODY SNATCHERS**, opens Fri/7, call theater for times

NORTH POINT: ALIEN, daily at 1:30, 3:40, 5:50, 8 and 10:05

PARKSIDE: AFRICAN QUEEN (John Huston, 1951), with Humphrey Bogart, Katharine Hepburn and Robert Morley, 8:45, Fri/7-Sat/8, with Sat, matinee at 4:30, plus **TREASURE OF THE SIERRA MADRE** (John Huston, 1948), with Humphrey Bogart, Walter Huston and Tim Holt, 6:30 and 10:40, Fri/7-Sat/8, with Sat, matinees at 2:15; **BREAD AND CHOCOLATE** (Franco Brusati), with Nino Manfredi and Anna Karina, 4:30 and 8:35, Sun/9, 8:35, Tues/11, plus **PADRE, PADRONE** (Paolo and

Vittorio Taviani), 2:25, 6:30 and 10:35, Sun/9, 6:30 and 10:35, Tues/11, call theater for future schedule

PLAZA: (1) THE MUPPET MOVIE, daily at 6, 8 and 9:50, with matinees Sat-Sun, at 2 and 4 (2) **RICHARD PRYOR IS BACK**, daily at 5:45, 7:15, 8:45 and 10:15, with matinees Sat-Sun, at 1:15, 2:45 and 4:15

REGENCY I: RICH KIDS, call theater for times

REGENCY 2: NORTH DALLAS FORTY, call theater for times

RICHELIEU: THE RAZOR'S EDGE (Edmund Goulding, 1946), with Tyrone Power, Gene Tierney, Anne Baxter, Herbert Marshall, John Payne, Clifton Webb and Elsa Lanchester, plus **SNOWS OF KILIMANJARO** (Henry King, 1952), with Gregory Peck, Susan Hayward, Ava Gardner and Leo G. Carroll, runs through Sat/8, **FLIRTATION WALK** (Frank Borzage, 1934), with Dick Powell and Ruby Keeler, **ON YOUR TOES** (Ray Enright, 1939), with Eddie Albert and Vera Zorina, plus **READY, WILLING AND ABLE** (Ray Enright, 1937), with Ruby Keeler, Ross Alexander and Winifred Shaw, Sun/9-Tues/11, **BRINGING UP BABY** (Howard Hawks, 1938), with Katharine Hepburn and Cary Grant, plus **STAGE DOOR** (Gregory La Cava, 1937), with Ginger Rogers, Katharine Hepburn, Lucille Ball, Eve Arden, Adolphe Menjou and Ann Miller, Wed/12-Sat/15, call theater for times

continued page A22

MOVIE HOUSES

SAN FRANCISCO MOVIES

ALEXANDRIA: Geary at 18th Ave., 752-5100

ALHAMBRA: Polk at Green, 775-5656

BALBOA: Balboa at 38th Ave., 221-8184

BRIDGE: Geary near Masonic, 751-3212

CASTRO: 429 Castro at Market, 621-6120

CENTO CEDAR: Cedar at Larkin, 776-8300

CINEMA 21: Chestnut at Steiner, 921-1234

CLAY: Fillmore at Clay, 346-1123

COLISEUM: Clement at 9th Ave., 221-8181

CORONET: Geary and Arguello, 752-4400

EGYPTIAN: Market at 6th St., 673-7373

EMPIRE: West Portal, 661-5110

FOUR STAR: Clement at 23rd Ave., 752-2650

GATEWAY: 215 Jackson at Battery, 421-3353

GHIRARDELLI: Beach at Polk, 441-7088

GRANADA: Mission at Ocean, 584-6850

KOKUSAI: Post and Buchanan, 563-1400

LUMIERE: 1572 California, 885-3201

METRO I: Union at Webster, 221-8181

METRO II: Union near Fillmore, 931-7666

NEW MISSION: Mission at 22nd St., 647-1261

NORTH POINT: Powell at Bay, 989-6060

PARKSIDE: Taraval at 19th Ave., 661-1940

PLAZA: Serramonte Plaza, Daly City, 756-3240

REGENCY I: Van Ness at Sutter, 673-7141

REGENCY 2: Sutter at Van Ness, 776-5505

RICHELIEU: 1075 Geary at Van Ness, 771-5200

ROXIE: 16th St. near Valencia, 863-1087

ROYAL: Polk near California, 474-2131

SERRA: 2170 Junipero Serra, Daly City, 755-1455

SERRAMONTE 6: 4914 Junipero Serra, Colma, 756-6500

ST. FRANCIS: Market bet. 5th and 6th Sts., 362-4822

STAGE DOOR: 420 Mason, 986-4767

STRAND: 1127 Market bet. 7th and 8th Sts., 552-5990

SURF: Irving at 46th Ave., 664-6300

TANFORAN: 400 Tanforan Shopping Center, San Bruno, 558-0921

U.A. STONESTOWN: behind Emporium, Stonestown, 221-8181

VOGUE: Sacramento at Presidio, 221-8181

WARFIELD: Market at 6th St., 776-6110

YORK: 24th St. near Potrero, 282-0316

ALEXANDRIA: (1) THE MUPPET MOVIE, daily at 1, 3, 5, 7 and 9, (2) **FORCE OF ONE**, daily at 1:30, 3:30, 5:30, 7:30 and 9:30, (3) **BREAKING AWAY**, daily at 1, 3, 15, 5:30, 7:45 and 10

ALHAMBRA: (1) MOONRAKER, (2) **ROCKY II**, call theater for times

BALBOA: call theater for titles and times

BRIDGE: SAINT JACK (Peter Bogdanovich), daily at 6, 8 and 10, with matinees Wed, Sat-Sun at 2 and 4

CASTRO: THE 39 STEPS (Alfred Hitchcock, 1935), with Robert Donat and Madeleine Carroll, 9, plus **THE LADY VANISHES** (Alfred Hitchcock, 1938), with Michael Redgrave, Margaret Lockwood and Dame May Whitty, 7:15 and 10:30, Fri/7

SATYRICON (Federico Fellini, 1970), 5 and 9:45, plus **JULIET OF THE SPIRITS** (Federico Fellini, 1965), with Giulietta Masina, 2:30 and 7:15, Sat/8

INVASION OF THE BODY SNATCHERS (Phil Kaulman, 1978), with Donald Sutherland, Leonard Nimoy and Brooke Adams, 8:30, Sun/9-Mon/10, with Sun, matinee at 4:30, plus **DON'T LOOK NOW** (Nicolas Roeg, 1973), with Donald Sutherland and Julie Christie, 6:30 and 10:30, Sun/9-Mon/10, with Sun, matinee at 2:30

RICHARD III (Laurence Olivier, 1955), with Laurence Olivier, Ralph Richardson, John Gielgud, Cedric Hardwicke and Claire Bloom, 8, plus **FIRE OVER ENGLAND** (Alexander Korda, 1937), with Laurence Olivier, Vi-



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ART REVIEW

Tales of art and life from Lotus Land

BY ROBERT ATKINS

Hello, dahlings! Your devoted scribe has been to Hollywood and, *mon dieu*, the stories he heard there! If they could be told, they would simply wilt your Caesar salad! (By the by, the Beverly Hills Hotel's Polo Lounge still makes the supreme Caesar *salade*, and you can still nibble your anchovies in comfort while awaiting your press agent's call at one of those divine little phone tables.)

The stars were out August 17th, sweeties! It was the glitziest night Venice has seen since Ace Gallery opened with Robert "Bob" Rauschberg on the walls and in person. (And a little tipsy, too, I might add.) The occasion was the "official" opening of Faye Dunaway's chic new gallery/boutique—Dunaway-O'Neill. *Nouveau* fashionable Main Street was fairly awash in Rolls Royces! Absolutely everyone was there, including Faye's former on-screen (and off?) companion, W. B.

To tell you the truth, I couldn't spare a moment to see Hilary Baker's new *Chalk Works*, what with the celebs and the champagne, but I hear they're an eyeful! Dunaway-O'Neill represents the work of 14 terribly talented women artists. We all knew that Faye was a feminist firebrand after *Network*, but this is simply too, too liberating, don't ya think?

★ ★ ★

Washington Boulevard is a nondescript ribbon of asphalt connecting East Los Angeles and Muscle Beach. Not far from its western terminus, in the hinterland known as the Mar Vista district, stands an

apparently vacant storefront. No sign mars the glass facade of 12839 Washington Blvd., and no evidence of previous, present or planned occupancy violates the pristine whiteness of this ostensibly empty space.

The key to the storefront is available at the barber shop two doors up the block. Turning the key in the door, the visitor notices—if he or she hasn't already noticed—that one of the two sliding glass doors is backed, mirror fashion, with dull silvered paper. Wave goodbye to your reflection. Like Alice on the threshold of Wonderland, this is the visitor's last contact with the realm of conventional perception.

Inside, the rectangular storefront is divided by two floor-to-ceiling partitions suggesting a wall lacking its center half. There's nothing in the space save for the appearance of a spectacularly dense white haze. The back wall acquires a kind of object-ness, as if it were a hard-edged geometric painting seen through a tunnel.

Maria Nordmann, sponsored by the Los Angeles Institute of Contemporary Art, created the installation (which continues through September). It's the damndest thing—powerful, almost awe inspiring, it hammers home the point that art is a function of vision, both literally and metaphorically. As in Nordmann's recent *Space as Support* installation—where she covered the University Art Museum's floors with white contact paper—minimal means yielded maximum effect. For a change, less is truly more.

★ ★ ★

"Take me to see some of that 'progressive' art you're always writing about," my elderly Aunt Florence sniffed. "Okay," I said, rising to the bait, and off we drove in the direction of the Los Angeles County Museum of Art.

My strategy was simple. With a half dozen shows on view there, one would surely strike her fancy. "Who's your favorite painter?" I asked masochistically as I opened the car door for her. "Andrew Wyeth," she said. "He's so honest."

I was determined to crack this tough nut. Upon entering the gallery housing Mark Rothko (1903-70): *A Retrospective* (running through Sept. 23), I assumed my stuffiest professorial air. Aunt Florence is usually a sucker for traditional authority, the intimation of expertise. "What's nice about a retrospective," I said, "is that you can see where an artist is coming from, how he came to paint the well-known works."

She ignored me.

We slowly walked by the earliest painting exhibited, a murky, untitled watercolor from the late Twenties. We stopped in front of a dark Rembrandtesque *Self Portrait* (1936) of the Russian-born, American-bred artist in dark glasses. "What kind of self-image do you see?" I asked. "That bloody gash of a mouth," she replied, shaking her head. "He certainly does look tortured." I was proud of my shrewd old aunt.

She wasn't so fond of Rothko's work of the late Thirties and early Forties, the mythological paintings that marry the classicism of Picasso post-World War I and the psychological smokescreen of the metaphysical and surrealist painters. "I don't care what he's painting, those acid pinks and chartruses upset my stomach," she scowled.

In the middle Forties, a more mature Rothko, like Arshile Gorky and Jackson Pollack, sought a middle ground between surrealism and abstraction. His work, like theirs, was characterized at this time by a palette of pale pinks and grays, biomorphic—often kidney



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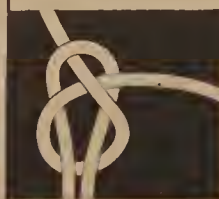
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shaped—forms, and a calligraphic “handwriting” of black lines sometimes superimposed over the forms. By the late Forties, his interest in swirling shapes and archetypal imagery seems to have metamorphosed into an overriding concern for color. His unprimed canvases began to resemble the stain paintings for which others like Helen Frankenthaler would gain recognition a few years later. His focus became microscopic, rather than macroscopic, as he increasingly honed in on fewer, larger forms.

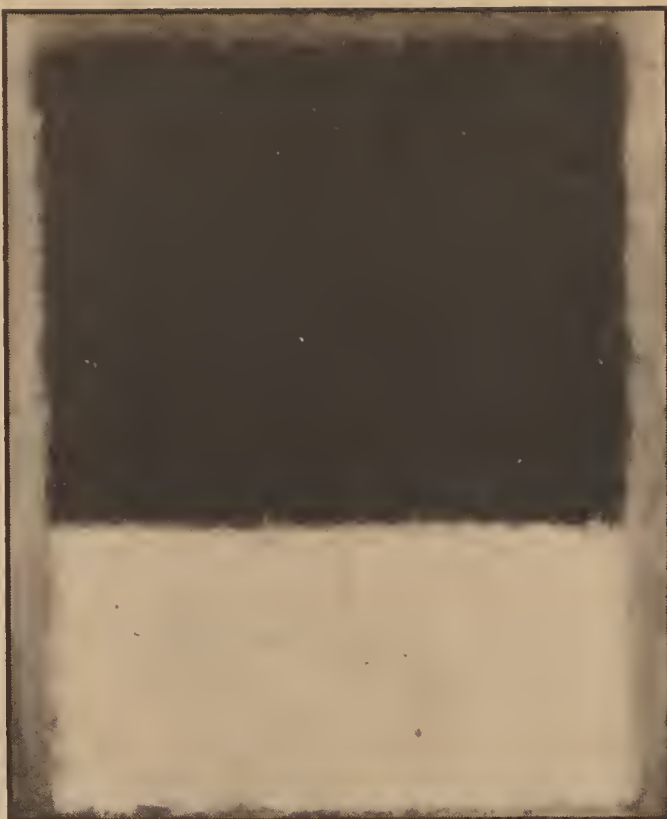
Around 1950, the classic images began to emerge. At first, instead of two soft-edged rectangles floating in a sensuous field of color, there were three or four or five variously shaped forms. These are vigorous exploratory works, but they lack the tension of his later darker works. I said as much to Aunt Florence. “I like them,” she said, smiling. “All those bright candy cane colors.”

In the middle Fifties, Rothko achieved perfection. Previously he painted light. By 1957, the juxtaposition of red, plum and black forms on dark violet or black backgrounds suggests the emanation of light from within the canvas, as if he were painting *with* light. These are works of genius. Even Aunt Florence was wide-eyed.

In the late Sixties, Rothko switched from canvas to paper and from oil paints to acrylics. The late work can hardly be read as anything other than death imagery. He restricted his palette to brown, black and gray, and his compositions to two landscape-like rectangles, without the usual background field. Rothko committed suicide in 1970. Along with Jackson Pollack, he must be regarded as the greatest of American mid-century painters.

★ ★ ★

Aunt Florence seemed lost in her thoughts as we sipped lukewarm iced tea in the museum cafe. (I’ve often wondered why the food and drink is so execrable in Los Angeles museums.) “You pick a show now,” I said. “There are Italian mosaics, Franz Kline’s *Color Abstractions*—he was a contemporary of Rothko—the Faberge treasures from Russia . . .” “Yes,” she interrupted me. “The jewels.”



Mark Rothko's “Number 203.” Even Aunt Flo had to admit he was a “pretty good painter.”

I didn’t expect to find the *Treasures by Peter Carl Faberge* (through Oct. 28) very rewarding after a close acquaintanceship with the Dresden objects. I was wrong. This tasty little show might have been called *Divine Decadence*.

Faberge was the firm that produced luxury objects for the Russian imperial court and anyone else who could pay. All the objects exhibited in Los Angeles date from the 50 years preceding the Russian Revolution. As a smoker, I lingered over cigarette cases encrusted with diamonds and rubies and a sandstone, silver and ruby matchstriker patterned after one of Hieronymus Bosch’s fantastic birds. A glue pot of rose jasper in the shape of a Grecian urn with *art nouveau* snake-headed handles made me drool.

The most extraordinary objects exhibited, however, are the imperi-

al Easter eggs given by the Russian czars to their czarinas. The 1895 version, known as the “Danish Egg,” was presented to the Dowager Empress Maria Feodorovna by her son Czar Nicholas II. The orchid-pink enameled egg is decorated with emeralds and diamonds and capped by a hefty star sapphire. Inside, a ten-part screen of the same materials unfolds to reveal ten miniature paintings of Danish palaces and yachts.

“Those were the days, weren’t they?” Aunt Flo sighed ecstatically as we left the show. She launched in on the superiority of the old over the new. Happily, I managed to hold my tongue. On the drive home, she opined that Rothko was a pretty good painter and that there was something about abstract art that interested her. She wasn’t quite sure what it was, but she planned to give it some thought. ■

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ROXIE: THE INNOCENT (Luchino Visconti, 1976), with Giancarlo Giannini and Laura Antonelli, 8, Fri/7-Sat/8, with Sat matinee at 3:50, plus **A SPECIAL DAY** (Ettore Scola, 1977, Italian with English subtitles), with Sophia Loren and Marcello Mastroianni, 6 and 10:10, Fri/7-Sat/8, **PIERROT LE FOU** (Jean-Luc Godard, 1965, French with English subtitles), with Jean-Paul Belmondo, Anna Karina and Sam Fuller, 8:25, Sun/9-Mon/10, with Sun matinee at 4:45, plus **BREATHLESS** (Jean-Luc Godard, 1959, French with English subtitles), with Jean-Paul Belmondo and Jean Seberg, 6:45 and 10:25, Sun/9-Mon/10, **DREAMS THAT MONEY CAN BUY** (Hans Richter, 1944-46), 7:30 and 9:50, plus **TRANSFUSION** (Marc Heustis, 1979), 6:40 and 9, Tues/11, **AN UNMARRIED WOMAN** (Paul Mazursky, 1978), with Jill Clayburgh, Michael Murphy, Alan Bates, Cliff Gorman and Lisa Lucas, 8:05, plus **CARNAL KNOWLEDGE** (Mike Nichols, 1971), with Jack Nicholson, Ann-Margret, Candice Bergen, Art Garfunkel, Rita Moreno and Carol Kane, 6:15 and 10:15, Wed/12-Thurs/13, **HAROLD AND MAUDE** (Hal Ashby, 1971), with Bud Cort and Ruth Gordon, 6:35 and 10, plus **SKIDOO** (Otto Preminger, 1968), with Groucho Marx, Jackie Gleason, Carol Channing, George Raft, Frankie Avalon and Mickey Rooney, 8:15, Fri/4-Sat/5, with Sat matinee at 4:45, "Late Show," features **ROCK 'N' ROLL HIGH SCHOOL**, midnight, every Sat.

ROYAL: THE SEDUCTION OF JOE TYNAN, call theater for times.

ST. FRANCIS: (1) CEMETERY GIRLS, daily at 11:35, 2:55, 6:15 and 9:35, plus **GRAVE DESIRE**, daily at 1:10, 4:30 and 7:50, (2) **THE OBSESSED ONE**, daily at 11:50, 2:55, 6:05 and 9:15, plus **TORMENTED**, daily at 1:25, 4:45 and 7:40.

STAGE DOOR: WIFEMISTRESS, call theater for times.

STRAND: EAST OF EDEN (Elia Kazan), with James Dean, 1:10, 5:20 and 9:30, plus **REBEL WITHOUT A CAUSE** (Nicholas Ray), with James Dean and Natalie Wood, 11:10, 3:20 and 7:30, Fri/7, **PROPHET** (John Frankenheimer), 11:10, 4:30 and 9:50, **SOUIRM** (Jeff Lieberman), 2:50 and 8:10, plus **THE MUTATIONS** (Jack Cardiff), 1:10 and 6:30, Sat/8, **BUTCH AND SUNDANCE: THE EARLY YEARS** (Richard Lester), with Tom Berenger, 1 and 9:05, **GOIN' SOUTH** (Jack Nicholson), with Jack Nicholson, 11:10 and 7:20, **COMES A HORSEMAN** (Alan Pakula), with James Caan

and Jane Fonda, 5:10, plus **THE MISSOURI BREAKS** (Arthur Penn), with Marlon Brando and Jack Nicholson, 3, Sun/9, **A DELICATE BALANCE** (Tony Richardson), with Katharine Hepburn, 11:15, 4:15 and 9:15, plus **IN CELEBRATION** (Lindsay Anderson), with Alan Bates, 1:50 and 7, Mon/10, **NOTORIOUS** (Alfred Hitchcock), with Cary Grant and Ingrid Bergman, 11:10, 2:40, 6:15 and 9:45, plus **CASABLANCA** (Michael Curtiz), with Humphrey Bogart and Ingrid Bergman, 12:55, 4:25 and 8, Tues/11, **1900** (Bernardo Bertolucci), with Robert DeNiro and Donald Sutherland, 1:30 and 8, plus **THE CONFORMIST** (Bernardo Bertolucci), 11:40 and 6:10, Wed/12, **BOYS IN THE SAND** (Wakelield Poole), with Cal Culver, plus **BIJOU** (Wakelield Poole), with Bill Harrison, 12:30, 3:15, 6 and 8:45, Thurs/13 (no one under age 16 admitted), **A LITTLE ROMANCE** (George Roy Hill), with Laurence Olivier, 1:20, 5:25 and 9:30, plus **LOVE AND PAIN AND THE WHOLE DAMNED THING** (Alan Pakula), with Maggie Smith, 11:20, 3:25 and 7:30, Fri/14, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri-Sat.

SURF: DOWN AND DIRTY (Ettore Scola), with Nino Manfredi, daily at 7:15 and 9:30, with matinees Wed., Sat.-Sun. at 2:30 and 5.

U.A. STONESTOWN: (1) JUST YOU AND ME KID, daily at 6:45 and 10:10, with matinees Wed.-Sat.-Sun. at 3:20, plus **LOST AND FOUND**, daily at 8:20, with matinees Wed.-Sat.-Sun. at 1:30 and 5, (2) **FORCE OF ONE**, daily at 7:30 and 9:30, with matinees Wed.-Sat.-Sun. at 1:30, 3:30 and 5:30.

VOGUE: MANHATTAN, weekdays at 7:30 and 9:15, Sat. at 7:45 and 10:30, Sun. at 2:15, 4:45, 7:30 and 9:15.

YORK: THE DEER HUNTER (Michael Cimino), with Robert DeNiro and Christopher Walken, 8:45, plus **WHO'LL STOP THE RAIN?** (Karel Reisz), with Nick Nolte, 6:30, Fri/7, **ESCAPE FROM ALCATRAZ** (Don Siegel), with Clint Eastwood, 4:30 and 8:30, plus **BLUE COLLAR** (Paul Schrader), with Richard Pryor, Harvey Keitel and Yaphet Koff, 2:30, 6:30 and 10:30, Sat/8, **THE BAD NEWS BEARS IN BREAKING TRAINING**, 5:15 and 10:25, **BUGSY MALONE**, with Tatum O'Neal, 3:30 and 8:45, plus **CHARLOTTE'S WEB**, 1:45 and 7, Sun/9, **THE CRUCIFIED LOVERS** (Kenji Mizoguchi), 8:40, plus **TALES OF THE TAIRA CLAN** (Kenji Mizoguchi), 7 and 10:20, Mon/10, **DESPERATE LIVING** (John Waters), 8:45, plus **PINK FLAMINGOS** (John Waters), with Divine, 7

and 10:20, Tues/11, **THE GOALIE'S ANXIETY AT THE PENALTY KICK** (Wim Wenders), with Josef Bloch, plus **ALICE IN THE CITIES** (Wim Wenders), Wed/12, **THE SILENT PARTNER** (Daryl Oaker), with Elliot Gould, Susannah York and Christopher Plummer, Thurs/13, "24th St. Merchant's Benefit," call theater for details, Fri/14.

EAST BAY MOVIES

ACT CINEMAS: Center off Shattuck Berk 548-7200

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CALIFORNIA: Cinema Center Kittredge and Shattuck Berk., 848-0620

CAPRI: 1653 Willow Pass Rd., Concord, 687-4310

CENTURYS: Nimitz Fwy., Oakl., 562-9990

CINE 7: 384 MacArthur Blvd. bet 35th Ave. and High, Oakl., 530-3382

ELMWOOD: College at Ashby, Berk., 848-0931

EL REY: 1649 North Main, Walnut Creek, 935-3770

FESTIVAL: Hesperian and A St., Hayward, 785-8000

GRAND LAKE: Grand Ave., Oakl., 452-3556

HAYWARD 5: 24800 Hesperian Blvd., Hayward, 786-3000

HILLTOP MALL: 1303 Hilltop Mall, Richmond, 223-2288

NORTHSIDE: 1828 Euclid, Berk., 841-2648

OAKS: 1875 Solano near Berkeley Berk 526-1836

PARKWAY: Park Blvd. and E 18th, Oakl., 835-3535

PIEDMONT: Piedmont at 41st, Piedmont, 564-2727

RIALTO: 841 Gilman, Berk., 526-6669

ROXIE: 17th and Telegraph, Oakl., 893-3311

SHOWCASE: Broadway at 51st, Oakl., 654-3600

SOUTHLAND CENTER: Hayward, 783-2601

SOUTH SHORE CINEMA: So. Shore Shopping Center, Alameda, 521-4200

TELEGRAPH: 2519 Telegraph, Berk., 548-2519

U.A. CINEMAS: 2274 Shattuck, Berk., 843-1487

UC THEATRE: 2036 University Berk 843-6267

ACT CINEMAS: (1) LA CAGE AUX FOLLES, daily at 7 and 9, with matinees Sat.-Sun. at 1, 3 and 5 and late shows Fri.-Sat. at 11, (2) **THE TREE OF WOODEN CLOGS**, daily at 8:30, with matinees Sat.-Sun. at 1:30 and 5.

ALBANY: BREAKING AWAY, daily at 7 and 9, with matinees Sat.-Sun. at 1, 3 and 5 and late shows Fri.-Sat. at 10:50.

BERKELEY: GREASE, plus **SATURDAY NIGHT FEVER**, call theater for times.

CALIFORNIA: call theater for titles and times.

CAPRI: THE SEDUCTION OF JOE TYNAN, daily at 5:20, 7:20 and 9:20, with matinees Sat.-Sun. at 1:30 and 3:25.

CENTURYS: (21) HOT STUFF, weekdays at 7:30, Sat.-Sun. at 1, 4:35 and 8:15, plus

CALIFORNIA SUITE, weekdays at 9:15, Sat.-Sun. at 2:40, 6:20 and 10, (22) call theater for titles and times.

CINE 7: ROCKY II, plus **ONE ON ONE**, call theater for times.

ELMWOOD: LOVE ON THE RUN, daily at 7:30 and 9:15, with Sun. matinees at 2:15, 4 and 5:45.

EL REY: DOWN AND DIRTY, daily at 6 and 8, with matinees Sat.-Sun. at 1:45 and 3:45, **THE KIDS ARE ALRIGHT**, daily at 10, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri.-Sat.

GRAND LAKE: call theater for titles and times.

HAYWARD: (1) THE SEDUCTION OF JOE TYNAN, daily at 1, 3, 5:14, 7:20 and 9:30, (2) **HOT STUFF**, daily at 1, 3, 5, 7 and 9, (3) **THE GREAT TRAIN ROBBERY**, daily at 3:10 and 7:20, plus **ROCKY II**, daily at 1, 5:10 and 9:20, (4) **THE AMITYVILLE HORROR**, daily at 1, 3, 20, 5:40, 8 and 10:20, (5) **WANDA NEVADA**, opens Fri/7, daily at 1:15, 5:20 and 9:30, plus **INVASION OF THE BODY SNATCHERS**, daily at 3:15 and 7:20.

HILLTOP MALL: (1) RICHARD PRYOR IS BACK, opens Fri/7, daily at 1:30, 3:05, 4:35, 6:05, 7:40 and 9:15, (2) **HOT STUFF**, daily at 1, 4:30, 5:40, 7:40 and 9:45, (3) **THE MUPPET MOVIE**, daily at 1, 3, 5, 7 and 9, (4) **THE VILLAIN**, daily at 1:30, 3:30, 5:30, 7:30 and 9:30.

NORTHSIDE: call theater for titles and times.

OAKS: (1) NORTH DALLAS FORTY, plus **SEMI-TOUGH**, (2) **STAR WARS**, call theater for times.

PARKWAY: (1) YOUNG FRANKENSTEIN, daily at 7 and 9, with matinees Sat.-Sun. at 1, 3 and 5, (2) **NORTH DALLAS FORTY**, daily at 7 and 9:10, with matinees Sat.-Sun. at 2 and 4:30.

PIEDMONT: THE MUPPET MOVIE, daily at 1, 3, 5, 7 and 9.

RIALTO: (1) DOWN AND DIRTY, daily at 6, 8:15 and 10:20, with matinees Sat.-Sun. at 3:45, (2) **ROCKY II**, daily at 6:30 and 10:35, with matinees Sat.-Sun. at 2:45, plus **STAY HUNGRY**, daily at 8:45, with matinees Sat.-Sun. at 4:45, (3) **SAINT JACK**, daily at 7 and 10:45, with matinees Sat.-Sun. at 3:10, plus **THE YAKUZA**, daily at 9, with matinees Sat.-Sun. at 5, (4) **SATAN'S BREW**, daily at 7:30 and 10:40, with matinees Sat.-Sun. at 4, plus **CHINESE ROULETTE**, daily at 6 and 9:25, with matinees Sat.-Sun. at 2:30.

ROXIE: call theater for titles and times.

SHOWCASE: (1) MANHATTAN, daily at 2:50, 6:25 and 10, plus **ANNIE HALL**, daily at 1, 4:40 and 8:15, (2) **FOUL PLAY**, daily at 2:45, 6:30 and 10:15, plus **MEATBALLS**, daily at 1, 4:50 and 8:45.

SOUTHLAND CENTER: (1) NORTH DALLAS FORTY, daily at 1:30, 4, 10, 7 and 9:50, (2) **MOONRAKER**, daily at 1:45, 4:20, 7 and 9:40, (3) **MORE AMERICAN GRAFFITI**, daily at 2, 4:30, 7 and 9:20.

SOUTH SHORE CINEMA: (1) ESCAPE FROM ALCATRAZ, call theater for times, (2) **THE AMITYVILLE HORROR**, weekdays at 7 and 9:15, Sat.-Sun. at 1, 3:15, 5:30, 7:45 and 10.

TELEGRAPH: (1) "The Films of Humphrey Bogart," features **KEY LARGO** (John Huston, 1948), with Humphrey Bogart, Edward G. Robinson and Lauren Bacall, **WHITE HEAT** (Raoul Walsh, 1949), with James Cagney, plus **BULLETS OR BALLOTS** (William Keighley, 1936), with Edward G. Robinson and Joan Blondell, (2) **WUTHERING HEIGHTS** (William Wyler, 1939), with Merle Oberon and Laurence Olivier, **CITIZEN KANE** (Orson Welles, 1941), with Orson Welles, Joseph Cotten and Everett Sloane, plus **THE THIRD MAN** (Carol Reed, 1949, UK), with Orson Welles, Joseph Cotten, Vali and Trevor Howard, call theater for times.

U.A. CINEMAS: (1) FORCE OF ONE, daily at 1:45, 3:45, 5:45, 7:45 and 9:45, (2) **THE WANDERERS**, daily at 1:30, 5:45 and 10, plus **THE KIDS ARE ALRIGHT**, daily at 3:45 and 8, (3) **THE VILLAIN**, daily at 1, 4:35 and 8:10, plus **GAME OF DEATH**, daily at 2:40, 6:20 and 9:55, (4) **THE FRISCO KID**, daily at 1, 3:15, 5:30, 7:50 and 10:15.

UC THEATRE: THE 1979 INCREDIBLE ANIMATION SHOW, 7:30 and 9:20, Fri/7, **THE LAST WAVE** (Peter Weir, 1978, Australia), with Richard Chamberlain, Olivia Hammett and David Gulpilil, 5:25 and 9:15, plus **WALKABOUT** (Nicolas Roeg, 1971, UK), with Jenny Agutter and David Gulpilil, 3:40 and 7:30, Sat/8, **LAWRENCE OF ARABIA** (David Lean, 1962, UK), with Peter O'Toole, Omar Sharif, Anthony Quinn and Alec Guinness, 3:35 and 9:10, plus **A MAN FOR ALL SEASONS** (Fred Zinnemann, 1966), with Paul Scofield, Robert Shaw, Orson Welles and Wendy Hiller, 1:25 and 7, Sun/9, **THE SARAGOSSA MANUSCRIPT** (Wojciech J. Has, 1965, Poland), with Zbigniew Cybulski, 9:40, plus **MARKETA LAZAROVA** (Frantisek Vlacil, 1966, Czechoslovakia), 7, Mon/10, **GET OUT YOUR HANDKERCHIEFS** (Bertrand Blier, 1978, France), with Gerard Oepardieu and Patrick Dewaere, 9:35, plus **MURMUR OF THE HEART** (Louis Malle, 1971, France), with Lea Massari, Renoi Ferreux and Daniel Gelin, 1:30, Tues/11, **BI O BRAVO** (Howard Hawks, 1959), with John Wayne and Dean Martin, 9:35, plus **THE SEARCHERS** (John Ford, 1956), with John Wayne and Natalie Wood, 7:30, Wed/12, "American Film Theatre," features **A DELICATE BALANCE** (Tony Richardson), with Katharine Hepburn, Paul Scofield, Lee Remick, Kate Reid and Joseph Cotten, 9:20, plus **IN CELEBRATION** (Lindsay Anderson, 1974, UK), with Alan Bates, 7, Thurs/13, **DAWN OF THE DEAD** (George Romero, 1979), 9:10, plus **NIGHT OF THE LIVING DEAD** (George Romero, 1968), 7:30, Fri/14, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri.-Sat.

Titles and times subject to change. Call theater to verify.

—Fiona Mackenzie

OPERA

continued from page A28

La Voix Humaine of 1958, as well as the premiere of Rossini's *Tancredi* of 1854 in a stylized concert version. Soprano Leontyne Price will probably draw audiences to Verdi's *La Forza del Destino*, but the presentation may suffer from the opera's awkward plot and

flat, unimaginative stage sets left over from a 1976 production. Richard Strauss's *Elektra*, featuring the outstanding Strauss exponents Leonie Rysanek and Christa Ludwig, will be a rarefied treat that will please people who like the boldly dissonant music and psychological intensity of the composer's early works. □

LECTURES

It's a telling sign of local opera fanaticism that there will be nearly twice as many opera lectures in the Bay Area on the San Francisco Opera season as there will be performances this fall.

Below, a list of organizations sponsoring lectures. Free lecture series are marked with ★.

★ **Junior League Previews.** Lectures by Michael Barclay on *Pelleas*, Sept. 6; Speight Jenkins on *Gioconda* Sept. 10; Stephanie von Buchau on *Elektra* Sept. 27; Gordon Engler on Triple Bill Oct. 1; and Dale Harris on *Fanciulla* Oct. 18. 11 a.m., Herbst Theatre, Van Ness and McAllister, San Francisco, 567-8600.

★ **Chabot College Lecture Series.** Lectures by Eugene Marker, Thursdays Sept. 6-Nov. 8, 7 p.m., 300 Estudillo Ave., San Leandro, 786-6632.

★ **An Adventure in Opera.** Lectures by Robert Finch, Saturdays Sept. 1-Nov. 10, 2 p.m., radio station KCSM-FM, 91.1 MHz.

★ **Friends of the Kensington Library.** Lecture by Michael Barclay on *Tancredi*, 8 p.m., Nov. 8, 61 Arlington Ave., Kensington. **San Francisco Opera Guild Previews.** Various lecturers. Marin: five Thursday evening sessions in Tiburon, Sept. 6-Oct. 25, admission \$2.50, 388-2850. South Peninsula: six Sunday evening sessions in Palo Alto, Sept. 9-Oct. 21, admission \$2.50, 321-9875.

UC Berkeley Extensions Lecture Series. Lectures by Natalie Limonick one Tuesday and ten Mondays Sept. 4-Nov. 12, 7 p.m., 55 Laguna St., SF, admission \$5 if space available, 642-4111.

Opera Education West. Lectures by Michael Barclay eight evenings Sept. 4-Oct. 22, 8 pm, the Greenhouse, Emeryville's Marketplace, admission \$3.50, 526-5244.

Cogswell College Opera Preview Series. Lectures by Michael Barclay six Wednesday or Thursday evenings Sept. 5-Oct. 24, 8 pm, 600 Stockton St., admission \$4, 433-1994.

Piedmont Adult Education Opera Preview Series. Lectures by Arthur Kaplan one Tuesday and ten Monday evenings Sept. 4-Nov. 19, 7 pm, 800 Magnolia Ave., Piedmont, \$35 for series, 653-9454.

West Coast Opera Service Previews. Lectures by Ben Krywosw 11 Monday evenings Sept. 3-Nov. 12, 7:30 pm, location in Contra Costa County to be announced, admission \$2.50, 825-7825.

Mills College Alumnae Association Opera Preview Series. Lectures by Arthur Kaplan one Wednesday and nine Thursday evenings Sept. 5-Nov. 8, 7:30 pm, Mills College Campus, \$50 for series, 632-2700.

South Peninsula Jewish Community Center Opera Preview Series. Lectures by Michael Barclay six Monday evenings Sept. 3-Oct. 15, 8 pm, 830 East Meadow Drive, Palo Alto, admission \$4, 494-2511.

—J.C.

STANDING ROOM

Although many performances are already sold out, some tickets remain, especially in the orchestra. Saturday afternoon matinees and a few other scattered performances offer the widest choice of tickets. For information, call the opera house box office at 431-1210.

The box office usually has a few returned tickets to sell on the day of performance. It's also often possible to buy tickets on the steps of the opera house just before a performance, but there won't be many, if any, such tickets for *La Gioconda*, *Roberto Devereux* and *La Fanciulla del West*.

If you have time enough to stand in line, however, standing room provides a sure-fire way to get into any performance. The house's 300 standing places cost \$4 each and go on sale two hours before curtain time. How far ahead of time you should start

waiting depends on the opera. It's often possible to get a standing place at the last minute, but some opera standers start lining up as early as 8 a.m. to make sure they will get a place at a rail in front of other standers on one of the house's three levels. An opera staff member says that getting in line by 3 p.m. for an 8 p.m. performance should guarantee you a standing place (although not necessarily a rail) for any opera of the season. The most popular operas are likely to be *La Gioconda*, *La Fanciulla del West*, *Roberto Devereux* and *Don Carlo* and possibly *La Forza del Destino* and *Elektra*.

There's an unwritten rule that once you get a place at a rail, you can reserve it with a program or a coat and go elsewhere before the opera starts and during intermissions. Not everyone observes this rule, but ushers and seasoned standers will probably back you up if you need help. Be sure to wear comfortable shoes.

—J.C.

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CRIME PAYS OFF



For more than three years, they have called themselves "San Francisco's Only Rock 'n' Roll

Band." But for most of those years, Crime's notoriety was based on their penchant for wearing police uniforms in public, inciting riots at their concerts, performing for inmates at San Quentin, calling striking mine workers "assholes who drive around in Cadillacs" and generally making the Ramones sound positively symphonic by comparison to their own white noise.

Well, group members no longer wear the much-talked-about police

uniforms, preferring to appear as dapper as any two-bit thug whose mug made it onto *Dragnet*. And the image change merely accompanies a sonic evolution.

With new bassist Joey D'Kaye joining guitarists/songwriters/vocalists Frankie Fix and Johnny Strike and drummer Hank Rank, Crime has, amazingly, learned how to play rock and roll that not only captures the authentic feel of the genre but at times pushes at the edges.

Casablanca has yet to turn Crime into a punk Village People, so they continue to make infrequent raids on local clubs. Word on the grapevine is that Crime will emerge for their next big heist on Friday, Sept. 7 (with the Buddy Holly Jr. Show opening) and on Saturday, Sept. 8 (with cult figure Phil "Snakefinger" Lithman and his new band opening) at the Boarding House. Five dollars puts you on the scene of the Crime.

—Michael Goldberg

GUARDIAN CLASSIFIED 824-2506

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takes dedication and sometimes the help of a professional counselor. To get your career plans off the ground, contact one of our Career Services advisers. Say you saw it in the Guardian!

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JOBS

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Mathematician

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Youth service agency seeking receptionist/typist. Typing 55+ necessary. Ability to work independently, at times, under pressure; with multi-ethnic staff. Salary \$800 start, plus liberal fringe benefits. For interview, send resume to C. Banez, Youth Advocates, Inc., 204 Clement Street, San Francisco, CA 94118.

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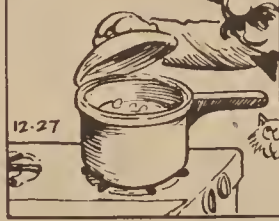


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StageGroup's Wendell Phillips has directed/acted in 47 Broadway plays. \$325/18 weeks. 433-1226.

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Clowning for adults and teens. Movement and Trapeze for schoolage kids, Thursdays 4-6. Fall classes begin September 10th at Circus a la Mode, Berkeley. Call 654-1589

VOCATIONAL

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AUDIO/VIDEO

3-head stereo tape-recorder, Sony, reel to reel \$100/best offer. 731-4213.

BOOKS & PUBLICATIONS

Farmers Directory

Where to buy food direct from farmers. Covers Alameda County, Contra Costa County, and more. Send \$5 to Dept. G, Box 11065, Oakland, Calif. 94611 (Van-Cle Enterprises, 141 41st St. Respond to box address only)

Book Searching. All subjects. Prompt service. Regent House, 108 N. Roselake, Los Angeles, CA 90026

New York/Los Angeles Times

Sunday: SF, Berkeley, southern Marin, Palo Alto. Daily: Financial District, Pacific Heights. 332-4790

The Free & The Unfree

a different American history book. By Peter Carroll and David Noble (Penguin Books)

CREATURES

Seeking Airedale

City-size Airedale, male, purebred seeks female Airedale—object: puppies. Call 282-3395, evenings/weekends

Groucho & Petrin

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Sale. Entire copper enameling jewelry equipment wkshp for sale. Incl. kiln, pyrometer, copper shapes, findings, books and free extras \$300. Exc. cond. Ramona 282-9190.

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Right Woman Is Hard To Find

W/M, 5'11", 36, attractive, warm, sensitive, gentle, intellectually inclined, hardworking, somewhat serious; aware of his male ego and very much in the process of opening up to being vulnerable in relationship; established professionally, brings domestic skills of home remodeling and cooking; seek W/F, 25-35, attractive, slender build with shapely bust and butt and in good shape physically, who is emotionally expressive, intellectually inclined, fun-loving, playful, soft, nurturing, affectionate, warm, aware of any idealized expectations of men and the problems that arise in any tendency to cater to and protect the male ego; finished with any need to struggle with the male ego and learning to take responsibility for and openly assert her own needs without his guess-work; established in any profession or work with satisfaction; and brings domestic skills of sewing, cooking and plants. I am looking for a committed, mutually nurturing companionship involving mutually shared responsibility for creating satisfaction and working through difficulties of a life-style involving fulltime parenting and half-time work with a basic preference for North Bay country living over city life while spending occasional weekends in the city for its cultural aspects, and sharing as many of the following activities as possible in order of importance: sex, relaxed intimate conversation, social get-togethers with mutual friends, outdoor activity and sports, cultural events, traveling, improvisational dancing together, playing music, and household projects. Must be non-smoker, light-drinker at most, health conscious in diet, without children. As you read this, if you feel the spark of excitement in reaching out to genuinely take the risk please write with description of your ideal partner and your specific thoughts, feelings and facts regarding each aspect of description above which is an ideal and perfection not expected. Let's spend time together to see if we connect in the more important ways which cannot be described in words. Photos would be appreciated in favorite attire for evening and casual. Write Guardian Box 13-51-H.

W/M, 32, 5'11", 155 lbs. Attractive. Seeks uninhibited woman 20-40. Bi or straight, married or single. Interesting, caring relationship. Poss. live in Guardian Box 13-50-U.

Man and woman in their mid twenties are interested in meeting a woman who likes espresso, Guardian Box 13-50-W.

Sincere, playful, warm, nice-looking (jeans/T-shirt) W/F, 36, seeks similar, supportive, feminist, non-smoking W/M, 30-50, for occasional lunchtime companionship downtown (his treat) and possible friendship/intimacy. Write Nancy (including address), Guardian Box 14-01-C.

TV or me? Friendly? Available? 35+? Joy, Box 31332, SF, CA 94131. (+ Stamp)

Attractive SF W/M, 36, intellectual, gentle, with sense of humor. Enjoys shows, weekend trips, personal growth, seeks delightful, shapely younger woman with warmth and sincerity Guardian Box 13-52-F.

Sugar Daddy Wanted

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Adoptable

WJM, 30, cute, cuddly, housabroken, needs TLC from special woman who can appreciate my abilities and tolerate my financial instability Guardian Box 13-51-F.

W/M 34 seeking worthwhile female companionship. Former Wallstreetreer now struggling entrepreneur would like to meet independent, intelligent, sophisticated, attractive, warm female 25-40. Must have strong & pleasant "up" personality; strong sense of self-respect manifesting in sharp appearance, trim figure, be sophisticated but unpretentious; romantic yet realistic; must enjoy pleasing a man, should enjoy reading, music, adventure, cooking, sports, & San Francisco but be addicted to: none of these. Please write describing yourself. Include phone no. Picture helpful. All answered. P.O. Box 26735 San Francisco 94111.

Highly Evolved, Powerful, Ethical

natural sexy man: open to intense feeling and vulnerability, skilled in listening and communicating, brilliant/creative mind and beautiful body—seeks similar, young woman for committed, monogamous relationship. I know, love and respect the woman and child within me, and husband them as the sun her flowers. I live in a secluded cabin in a wood, laugh at life and myself, and sing this song to you Carl (12/11/42, 6', 150#), Guardian, Box 13-49-T.

A few of my favorite quotes: "Remember, we're all in this alone"—Lily Tomlin, "Politics bore my ass off"—Dick Cavett; "Whatever you might hope to find/among the thoughts that crowd your mind/there won't be many that ever really matter/but take good care"—Jackson Browne. Favorite bumper sticker: nuka the whales. I'm 28, 170, 5'11" W/M. I'd like to meet a lady living on Peninsula, elsewhere ok too. Guardian Box 13-50-T.

I'll enjoy becoming friends with a woman who requires absolute honesty. I'm W/M, 36, 5'11", #150, attractive, high self-esteem. PO Box 31612, SF 94131

Feminist Companion

Jewish man, 30, left-feminist, childcare worker, seeks feminist woman companion to share support, ideas, feelings and play Guardian Box 14-01-B

Nudist (Female)

wanted for friendship by 18yr W/M Guardian Box 13-51-E

Philosopher, classicist, musician, editor, writer, Ph.D. cand; attractive, wry, tender, serious, hip, cultured, loves jazz and classical music, SF, seeks sophisticated woman 27-36 for romance. Guardian Box 13-51-D

Have Mate Will Not Cooperate

25 W/M, married is lonely for any together woman who also needs that special relationship. Days or ? will send nice photos (you too)? If brave enough to write Jason Guardian Box 13-50-S

Uncharacteristic Daring

I am a shy, ectomorphic 6', W/M age 30. I want to be enslaved by a woman's inspiration in a love relationship of liberating intensity. I need her disbelief to dissipate my self-doubt. I need her rarely to compliment me and never to come to my rescue. I want her to give me the pleasures of touching, feeling, seeing the beauty I know in her. POB 2221 Stanford, CA 94305.

W/M, 29, Berkeley grad, welfare worker, intelligent, warm and extremely accepting. I'm a shy person who would rather listen to your ideas than talk about mine and I believe a relationship grows best when it is not pushed. I am looking for a woman with the above qualities who is equally at home discussing her feelings, the movies and politics and who enjoys dining out. It interests you, please write Andrew at 2131 University #300, Berkeley 94704

Are you married? Frustrated emotionally, sexually? How about a lusty affair with a great lover? I'm tall att, slim, 38, white, single meet day or eve! Bill, Guardian Box 14-01-A

Slender W/M 46 recently divorced, would like to meet lady companion. Some of my interests are reading, music, travel to wine country, walks in Golden Gate Park, hiking in Marin, jogging, movies, theatre, Victorians, leisurely Sunday brunch with the Times, and the thousands of unexpected delights of S.F. I have own home, a dog & cat. I like most people so I'm sure I'll like you. Maybe you'll like me, Please write Guardian Box 13-51-C.

Quick Auburn fox, agile in mind and body, 30 and fascinated by life, seeks friendship and romance with high-energy man, ideally a romantic who appreciates life's irony, loves music, and maybe can teach me to play chess well. Foto or cartoon appreciated/returned. Guardian Box 13-50-R.

Flirtatious pig with black belt in karate desires discreet relationship with witty charming frog. (Am currently engaged to a show-biz personality who has too little time for me.) Au revoir my dear. Kissy Kissy. Miss P. POB 22201 SF 94122

Come, Come Whoever You Are

Wanderer, worshiper, lover of leaving. Ours is not a caravan of despair. Come even if you have broken your vow a thousand times. Come, yet again, come.—Rumi—I want to meet a softly feminine, sensual lady who needs to love and is courageous enough to trust a man and let love happen. She has definite ideas about who she is and hasn't given up her dreams. She enjoys silence and yet she can talk for hours. She is the muse, but doesn't take herself so seriously that others have to be convinced of her truth. She can be patient of her man and hold him or let him be as he asks, trusting his need to love and allowing him to unfold. I am a developing sensitive and an innovative healer at home in the arts, respectful of the sciences and seasoned in the world of business. My mind is an elegant tool but my heart is my home. I am not ready for children as I am still spreading my wings and looking for a foothold in a turbulent world. I am 28 W/M, tall, dark and goodlooking. I enjoy giving but I cannot afford to be a big spender. I believe in a relationship of emotional and financial equality. Reply Guardian Box 13-50-P. All will be answered

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attractive, mid-thirties, seeking daytime relationship with slim relaxed Caucasian or Asian man who enjoys the good things in life. Please enclose recent photo (all returned), 1820 Union, Box 118, SF 94123

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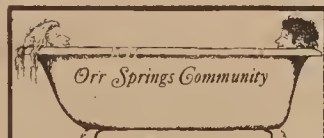
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ARIAS FOR ALL

How to enjoy the S.F. Opera even if you can't afford season tickets

S.F. Opera director
Kurt Herbert Adler



Marita Napier (lower left)
in the S.F. Opera
production of Wagner's
"Der Fliegende Hollander."



BY JULIA CHEEVER

The opening night curtain of the San Francisco Opera season will rise on an unusually spectacular production on Sept. 7. Opening night operas here are customarily chosen for their theatrical potential and cast with at least one superstar, but this year's selection—Amilcare Ponchielli's *La Gioconda*—is apparently being made particularly grand because it will also be the subject of the company's first live television broadcast on Sept. 16.

Tenor Luciano Pavarotti, who is probably the city's favorite opera singer, and the distinguished soprano Renata Scottó will sing the leading roles of Enzo and La Gioconda ("the ballad singer"). In place of the usual lackluster opera ballet, dance sequences will feature Gary Chryst and Christian Holder of the Joffrey Ballet and Martine

van Hamel of American Ballet Theatre. The sets of 17th-century Venice are reported to be opulent, including a wonderfully realistic first-act scene of a canalside plaza near St. Mark's Square.

The music of *La Gioconda* (the only opera for which Ponchielli is remembered) is only moderately good, but it offers melodious and passionate solos and duets of love, hate and revenge, rousing sailor choruses, ballads and even an off-stage prayer chorus that all keep the opera moving at a brisk pace.

Opera tickets are more expensive than ever this year—priced from \$7 to \$31 dollars or \$4 for standing room—and many performances are already sold out. Nevertheless, depending on your taste in opera, at least half the offerings of the season promise to be worth making a special effort to attend, either because of the singers or because they are important premieres. (See box for suggestions on

getting tickets for seats or standing room.)

KKHI radio will continue to offer Friday night broadcasts throughout the season. The live telecast on Sept. 16, which will also be beamed to other U.S. cities and Europe, will be aired on three local public broadcasting stations. It will include shots of backstage activities and possibly interviews with performers during the opera's three intermissions. (See box for information on radio and television broadcast schedules.)

Next to Pavarotti, the most

sought-after singer of the season is likely to be the honey-voiced soprano Montserrat Caballe in the company's premiere of Donizetti's *Roberto Devereux*. The Spanish singer made her first appearance here only two years ago, after cancelling several previously scheduled appearances, and this opera will be the first bel canto work she has sung in San Francisco. Her other appearances were both in Puccini works.

Puccini's *La Fanciulla del West*, presented here for the first time in 14 years, will probably rank with

La Gioconda and *Roberto Devereux* as one of the most popular operas of the season. In addition to offering another superstar, tenor Plácido Domingo, it will feature staging by Broadway director Harold Prince and is set in a 49er mining camp and a California redwood forest. The music, completed in 1910, incorporates bits of folk tunes from the American West and has more complex orchestration than earlier Puccini operas. Staging the California setting will present Prince with a challenge, however, because Puccini created highly unrealistic miners, bandits and Indians and chose to shape the opera into a symbolic morality play.

The boldest production of the season is likely to be the revival of Wagner's *Der Fliegende Holländer* (The Flying Dutchman), designed in 1975 by the erratically brilliant Jean-Pierre Ponnelle. Ponnelle presents the entire drama as a dream of the Steersman, a secondary character, and unifies all the scenes of the drama, from spinning scenes to the deck of the Dutchman's ship, by keeping a weblike network of rope and a steering wheel on stage at all times. In my opinion, the production subverts both the opera's drama and its music (the latter by undermining the contrast between the eerie ship and the cheerful spinning) and is a good example of the current fashion for innovation in production carried too far. The production was soundly criticized when it was presented at the Metropolitan Opera in New York last winter.

In addition to *Roberto Devereux*, premieres this season include two 20th-century one-act operas, Luigi Dallapiccola's serial-style *Il Prigioniero* of 1950 and Poulenc's

SCHEDULE OF PERFORMANCES

La Gioconda by Ponchielli. With Luciano Pavarotti and Renata Scottó. Sept. 7 (7 p.m.), Sept. 12 (7:30 p.m.), Sept. 16 (12:30 p.m.), Sept. 21, Sept. 25 and Sept. 29.

Pelleas et Melisande by Debussy. With Maria Ewing and Dale Duesing, conducted by Julius Rudel. Sept. 8, Sept. 11, Sept. 14, Sept. 19 (7:30 p.m.) and Sept. 23 (2 p.m.).

Don Carlo by Verdi. Sept. 15, Sept. 18, Sept. 22 (1:30 p.m.), Sept. 26 (7:30 p.m.), Sept. 30 (2 p.m.) and Oct. 5.

Elektra by Strauss. With Leonie Rysanek and Christa Ludwig. Sept. 28, Oct. 2, Oct. 7 (2 p.m.), Oct. 11 (7:30 p.m.) and Oct. 13.

Triple Bill: Il Prigioniero by Dallapiccola, production by Jean Pierre Ponnelle, *La Voix Humaine* by Poulenc and Gianni Schicchi by Puccini, production by Jean Pierre Ponnelle. Oct. 3 (7:30 p.m.), Oct. 6, Oct. 9, Oct. 14 (2 p.m.) and Oct. 19.

Der Fliegende Holländer by Wagner, production by Jean Pierre Ponnelle. Oct. 12, Oct. 16, Oct. 21 (2 p.m.), Oct. 25 (7:30 p.m.), Oct. 27 and Nov. 3 (1:30 p.m.).

La Fanciulla del West by Puccini. With Plácido Domingo. Oct. 17 (7:30 p.m.), Oct. 20, Oct. 23, Oct. 27 (1:30 p.m.), Oct. 31 (7:30 p.m.) and Nov. 2.

Roberto Devereux by Donizetti. With Montserrat Caballe. Oct. 26, Oct. 30, Nov. 4 (2 p.m.), Nov. 7 (7:30 p.m.), Nov. 10 and Nov. 15 (7:30 p.m.).

La Forza del Destino by Verdi. With Leontyne Price, conducted by Kurt Herbert Adler. Nov. 3, Nov. 6, Nov. 9, Nov. 14 (7:30 p.m.), Nov. 17 (1:30 p.m.), Nov. 22 and Nov. 25 (2 p.m.).

Così fan tutte by Mozart, production by Jean Pierre Ponnelle. Nov. 10 (1:30 p.m.), Nov. 13, Nov. 16, Nov. 18 (2 p.m.), Nov. 21 and Nov. 24.

Performances are at War Memorial Opera House, San Francisco, and start at 8 p.m. unless otherwise noted. For information, call the Opera House box office at 431-1210. —J.C.

LIVE BROADCASTS

TELEVISION

Three public broadcasting stations will air live or delayed broadcasts of Ponchielli's *La Gioconda*, filmed Sept. 16. The broadcasts will last three and one-half hours.

KQED, Channel 9, San Francisco: Sept. 16, 12:30 p.m. (live). Sept. 17, 8 p.m. (delayed).

KCSM, Channel 60, San Mateo: Sept. 16, 7 p.m. (delayed). Sept. 22, 8 p.m. (delayed).

KTEH, Channel 54, San Jose: Sept. 16, 12:30 p.m. (live). Sept. 18, 8 p.m. (delayed).

RADIO

KKHI, 1550 AM/95.7 FM, San Francisco. All broadcasts begin at 7:50 p.m. and are live unless otherwise noted.

Sept. 21: *Pelleas et Melisande* (taped from an earlier performance).

Sept. 28: *Elektra*
Oct. 5: *Don Carlo*
Oct. 12: *Der Fliegende Holländer*

Oct. 19: *Triple Bill: Il Prigioniero, La Voix Humaine, Gianni Schicchi*

Oct. 26: *Roberto Devereux*
Oct. 27: *La Gioconda* (taped from earlier performance)

Nov. 2: *La Fanciulla del West*
Nov. 9: *La Forza del Destino*
Nov. 16: *Così Fan Tutte*
Nov. 23: *Tancredi*

—J.C.

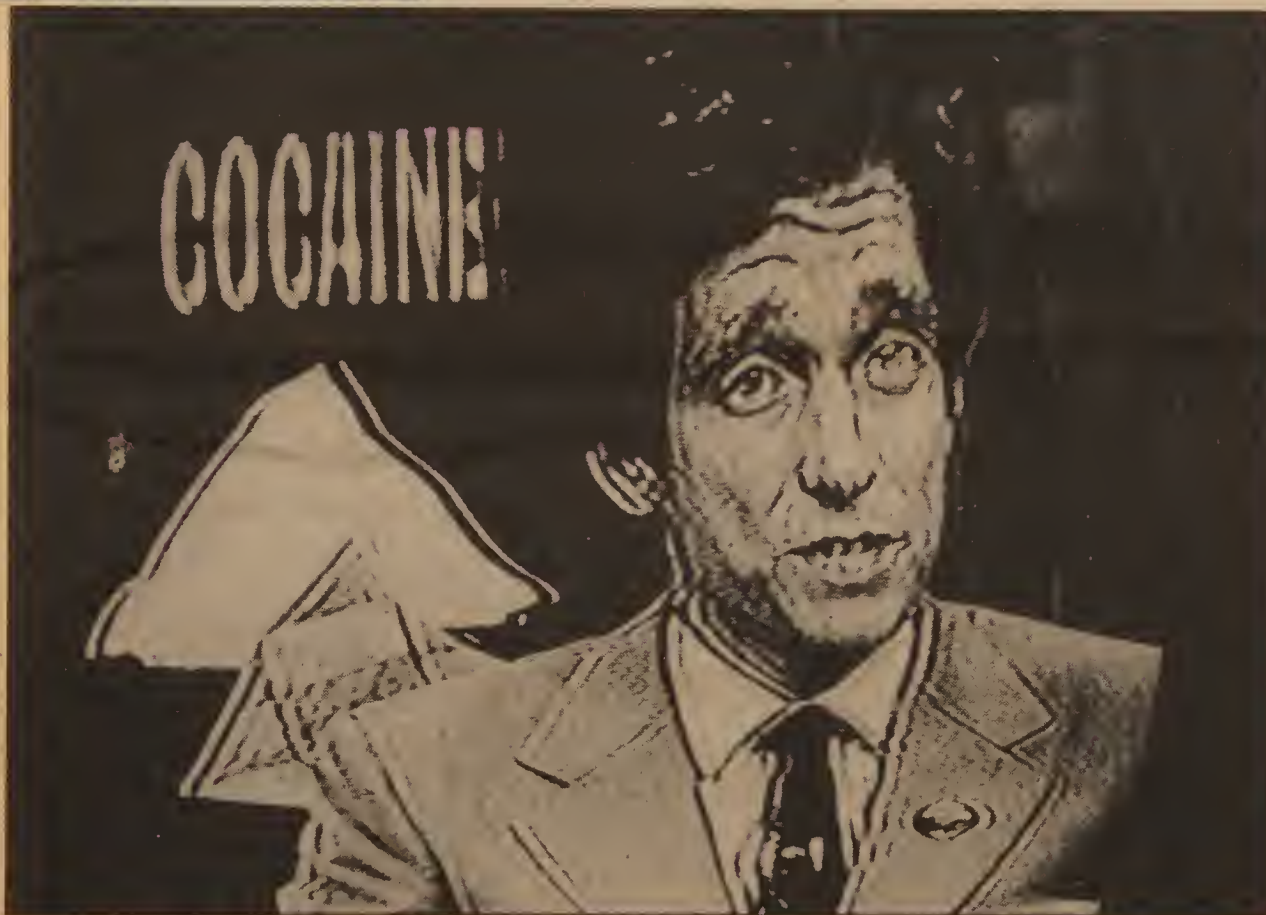


TV NEWS SCORECARD

Subject by subject, how San Francisco's 3 network affiliates compare on topics of importance on a typical news day (Tuesday, Aug. 21)

TOPIC	NUMBER OF STORIES			
Animals	4	0	0	0
Old people	1	1	0	0
Murders/rapes	0	5	2	5
Fires	2	1	1	2
Cocaine	2	0	0	1
Commuting	3	4	5	5
Gasoline	0	2	1	2
Nuclear power	0	0	1	1
Commercials	27	29	27	27

John Hambrick and Rita Channon (left) of KRON's "NewsCenter 4" discuss the events of the day. Meanwhile, over at Channel 5 (below left), Larry Moore of "Eyewitness News" keeps viewers posted on the latest in violent crime. And on KGO's "News Scene at 5," Maury Povich addresses one of Channel 7's more popular subjects.



FIXING THE HOLES

"NewsCenter 4" and "Eyewitness News" tend to cover many stories KGO chooses to pass over. For example, both KRON and KPIX reported that banks boosted their prime interest rates on loans to 12 1/4 %, a new high, but KGO relegated this bit of information to the less-watched 11 p.m. edition—interesting and possibly significant timing in light of the fact that the Bank of America advertises its loans on the early edition. (It's also interesting to note the Investor's Forum at the Fairmont Hotel ran ads on Tuesday's "Eyewitness News," and on Wednesday KPIX carried a story about the convention.)

On Tuesday, Channels 4 and 5 covered stories about the possible reopening of GE's Vallecitos nuclear facility and about families in the San Joaquin Valley who will be given free water by the Aerojet Corporation if the families sign an affidavit stating that Aerojet is not responsible for the contamination of their well water. When asked why KGO didn't carry either story, news director Joe Barnes informed me, "I'm aware of 5,000 stories we didn't cover. It was a key staff decision."

HOW SICK THE SHERIFF?

I had a journalism professor who would stage a fight outside his classroom,

then have his surprised students run to their typewriters and report what happened. Of course, there would be as many interpretations of what happened as there were people in the room, and the interpretations usually said as much about the observing individuals as the event. The same is true with TV news. For a story about Sheriff Eugene Brown eating breakfast in his jail, "News Scene" sent a reporter to the jail at 5 a.m. to cover the story. The reporter sampled some food along with the sheriff, said, yes, indeed, it was pretty bad, but made no mention that the sheriff went home sick that day. (Nor did "News Scene" say whether its reporter went home sick. No

doubt a key staff decision.) On "Eyewitness News," anchor Larry Moore found Brown's predicament very amusing and chuckled as he read in the script that around noon someone telephoned Brown and was told the sheriff had gone home for the day. "NewsCenter 4" reported Brown promptly became ill.

Each station devoted a substantial block of time to the possibility of gas stations being closed over the weekend. On "Eyewitness News" the no-gas controversy was covered as a consumer piece. The story opened with the consumer reporter suggesting we get gas as soon as possible, since support was growing for the shutdown. Very useful; I filled up my car.

On "NewsCenter 4" the city beat reporter was on the story. She said she checked "all over the city and found a dozen stations that say they will stay open. Others who plan to close obviously don't want to announce it publicly." Well, maybe she skipped Channel 7 territory, since over on "NewsScene" the reporter chatted away with a gas station owner who seemed thrilled to voice his plan to check out over the weekend (the title superimposed under his name said, "Not afraid to close").

On "News Scene at 5," the weather forecast for Wednesday was "Kiss your sprinkles goodbye" (that's really what it said on my TV screen; translation: "No rain, a little bit of fog, and a little bit of cloudiness"). On "News Scene at 6," weathercaster Bob Marsh predicted a high temperature of 67 degrees, some fog and the possibility of showers. On "NewsCenter 4," environmental reporter Rudy Miller predicted a high of 66 degrees and said, "We're looking for a few showers." On "Eyewitness News," the Wednesday high was predicted at 68 degrees and "absolutely, positively no rain will fall here in the Bay Area." (On Wednesday, the high was 67 degrees and absolutely, positively no rain fell.)

AND THAT'S THE WAY IT IS

After tracking down the same day's news presentations on San Francisco's three commercial stations, it becomes clear that their enormous appeal has nothing to do with the viewers' needs or desires to become More Informed Citizens. A more likely explanation would be that the local TV news dishes up funny things to talk about at the dinner table, on the order of question-man columns, trivia quizzes and books of lists. "Hey, honey, did you hear about the preacher who got arrested for praising the Lord too loudly in front of a police station? I heard it on Channel 5."

"All the news is soft," John Lester, the reporter on the "Car 5" feature segment of "Eyewitness News," told me. "All you need is sports and my section. Oh, yeah, and the weather. The rest is ca-ca." The station's promotions person told me. Lester was just kidding, but I wonder.

ALAMEDA COUNTY'S MENTAL HEALTH RAILROAD

The new Highland fling shuttles people in and out of Psych Emergency in hard-to-track fashion

BY ART GOLDBERG

Last July 9, a 29-year-old East Bay poet named Doug Kurland was arrested on a North Oakland street and charged with being under the influence of drugs. Several days later he found himself on the psychiatric ward of Alameda County's Highland Hospital. A short time after that he was shipped to a locked facility in Marin County.

Despite efforts by Berkeley Place, an alternative mental health treatment center, and Jennifer Pearson, an aide to Alameda County Supervisor John George, to negotiate Kurland's release, it took a writ of habeas corpus signed on Aug. 10 to allow him to return to the East Bay.

In the interim he lost his apartment and the \$75 deposit he had placed on it, his Supplemental Security Income (SSI) check had to be returned so he had no money, and his MediCal stickers were sent back too.

The irony is that when Kurland (not his real name) was arrested he was under the influence of Stelazine, a heavy tranquilizer prescribed by his therapist, who was out of the state at the time. In the absence of his doctor, he probably took more of the drug than he should have.

The day after he was arrested, the Oakland police released him and sent him to Highland only because he had been hurt in jail. While undergoing medical treatment he ran into difficulty with the hospital staff, started screaming and threw a vase.

That evidently led to his involuntary commitment to the psychiatric ward and an attempt by Alameda County to place him under a conservator, a process by which a person is stripped of the power to make decisions for himself.

Kurland, who has a history of mental problems, had been a resident of Berkeley Place in the past, and he expressed a wish to go back there. Despite this, and the intervention of the treatment center, and Supervisor George's office, the county officials decided he needed to be locked away.

How they arrived at that conclusion isn't known yet. Dr. Jack York, the chief of psychiatry at Highland, has asked for a report on the case, but the doctor who helped make the decision went into the hospital with a kidney problem before he could write it. "What you have heard is just one side of the story," Dr. York told the Guardian.

That may be, but a recent survey conducted by Berkeley's Mental Health Ad-

visory Board indicates that other people have had problems with Highland's Department of Psychiatry. The board surveyed 41 mental health practitioners, of whom 32 were psychiatrists, and covers the period between Nov. 1, 1978, and May 1, 1979.

"Nine patients were reported to have been released from Highland Psychiatric Emergency Services despite their great need for a protected environment and supervised treatment," the report said. "Release from Highland Psychiatric Emergency Services instead of admission left at least eight patients dangerous to self and/or others in the community."

One doctor reported that a patient with a record of many prior hospitalizations and in the throes of an acute psychotic break was not admitted to Highland. The result, the doctor reported, was a "loss of money and possessions. Luckily not killed in explosion she set, or killed by street people she allowed in her apt."

Another individual, in what was diagnosed as a "manic episode," requested voluntary admission at Highland but was turned down. He was then picked up by the police, taken to Contra Costa County Hospital and, from there sent back to Highland, where there were no beds available. He eventually wound up at Napa State Hospital where, in the therapist's opinion, his "condition deteriorated as a result."

A very depressed individual who was believed to be suicidal arrived at Highland by ambulance and was released as an outpatient 30 minutes later. Her therapist tried repeatedly without success to get her admitted to the county hospital. She eventually committed suicide.

Part of Highland's problem, according to Dr. York, is that there are just not enough beds. Private hospitals like Herrick in Berkeley, which also was frequently mentioned in the Advisory Board Survey, turn down patients who cannot afford to pay or do not have insurance or MediCal. Highland, because it is a county hospital, does not turn people away for these reasons, but its number of beds is limited.

Until recently, the county only had 40 beds available for adult psychiatric patients, and another 18 in the "criminal justice" ward. "We just signed a contract with Gladman Hospital [a private institution] for 20 more beds, and that has relieved a lot of problems," Dr. York said. He pointed out that San Francisco, which has half the population that Alameda County does, has nearly 100

psychiatric beds available to it.

Still, the number of beds is not the entire problem at Highland. Jay Mahler, a member of the county's Mental Health Advisory Board, went to Highland's psychiatric ward to visit a friend on July 6 and found conditions there highly undesirable. All patients were locked out of their rooms during visiting hours, evidently to discourage the passing of illegal drugs.

This meant that patients with no visitors, or those under sedation who wanted to lie down, could not do so. Mahler's friend wanted to change clothes but was unable to use his room. In addition, Mahler said the staff was either unavailable, rude or arbitrary.

Mahler reported that a therapist abruptly informed his friend, in Mahler's presence, that he was a danger to others, couldn't provide his own food, shelter and clothing, and would probably be sent to Napa for long-term care.

When Mahler and Susan Exline, another friend of the patient, asked to

"People who have no resources, family or friends, and who aren't savvy to the way things operate, get dumped all the time."

meet with the therapist she refused. Since the patient had been living with the two, they asked if they could give her their ideas about his future. The therapist said "No," and walked away. This was the same psychiatric social worker who had been involved in the decision to send Doug Kurland to a locked ward.

"It seemed to us that this flaunting of her power and unwillingness to talk to us as well, was very unprofessional," Mahler and Exline later wrote to Dr. York. "This authoritarian attitude seemed totally inappropriate for someone working in mental health."

"We left Highland feeling upset and angered not only by the rude way we'd been treated by the staff but by the unfairness of their policy and its effects on patients and our inability to be able to register our complaint about that policy with the Patient Rights Advocate."

Since that visit, Dr. York has apparently moved to rectify some of the problems Mahler and Exline brought to his attention, particularly the question of locking rooms during visiting hours and the availability of staff.

Dr. York told us that in the post-Proposition 13 period, the county had problems recruiting enough nurses because the county pay scale is lower than that of private hospitals. But a recent appropriation by the Board of Supervisors has brought the nursing staff "up to snuff," he said.

When questioned about the rest of the staff, Dr. York was reluctant to comment. He said it was not really a question of money, but added, "If there's a problem, we'll try to fix it."

Jennifer Pearson, Supervisor George's aide, who herself is a trained social worker, said part of the problem at Highland's Psych Emergency facility is that there are a lot of "per-diem" (working on a day-to-day basis) doctors employed there who have no commitment to the hospital and of whom little accountability is required.

Such physicians, she says, are also not completely aware of community programs, like those at Berkeley Place, and are inclined to send people to more conventional facilities, such as state hospitals. On the other hand, she continued, the community agencies don't always let the hospitals know they exist. "They both have to work together," she pointed out.

I asked her if many people get railroaded through the mental health system the way Doug Kurland did. "Oh yeah," she replied. "People who have no resources, family or friends, and who aren't savvy to the way things operate, get dumped all the time. When you visit the state hospitals, you see people who have nobody. You can tell they've been in institutions because they have no vitality left in them." Pearson feels that the hospitals need to do more "old-fashioned social work" and help patients "negotiate the system" rather than simply label people and write reports about them.

Several weeks after Doug Kurland was released from the locked ward in Marin County (which takes Alameda County patients on a contract basis), Pearson took him to a Board of Supervisors meeting and passed him off as her "cousin." He was accepted as such, and nobody guessed he had just been released from a mental institution.

Russ Hudlemeyer, the executive director at Berkeley Place who fought long and hard for Kurland's release, reports that Doug quickly found a job at a Berkeley Senior Citizens Center and has been writing poetry and attending poetry readings.

"Of course, the whole experience was pretty traumatic," he said, "because he had to start hassling the MediCal and Supplemental Security Income bureaucracy all over again. Then he had a court appearance hanging over his head, and finally we had to help him fight the county's threat to have a conservator take over his affairs. It didn't help his mental state."

Kurland, because he had friends and resources, was able to get out, and Hudlemeyer reports that he is making good progress with a new therapist. But, according to Pearson, a lot of people are not that lucky and wind up getting "dumped" in state or county mental institutions when they don't really belong there.

SCRUTINY COMES TO A MAJOR CAMPAIGN CONSULTING FIRM

The Fair Political Practices Commission names Butcher/Forde as a key defendant in a major lawsuit

BY DAVID JOHNSTON

Political consulting firms have become immensely influential in California politics, but so far the industry has escaped close scrutiny or direct government controls over its practices. That's one big reason why the state Fair Political Practices Commission's suit filed in Orange County on Aug. 29 is significant: the key defendant, among 17 named in the suit, is Butcher/Forde of Newport Beach, one of the best-known consulting firms in the state.

Butcher/Forde is associated with conservative causes and candidates. Last year the firm handled the Jarvis-Gann tax-cutting initiative and Republican state Senator John Briggs's gubernatorial campaign, among other contests in California and elsewhere. The suit alleges that Butcher/Forde secretly accepted campaign consulting fees from three Southern California candidates early last year and conspired with two of the candidates to conceal the firm's involvement in the campaigns.

The three candidates are John Schmitz, a conservative Republican from Orange County, who was elected to the state Senate last year; Penny Raven, a Fresno Democrat, who lost to Mervyn Dymally in the primary race for lieutenant governor last June; and Lee Watkins, an unsuccessful Republican Assembly candidate, who was not named in the suit. The complaint filed by the FPPC noted that Watkins apparently did not know that his campaign funds were being kicked back to Butcher/Forde, while both Schmitz and Raven were fully aware of Butcher/Forde's role in their campaigns.

Butcher/Forde's role in the Raven and Schmitz campaigns was hidden, according to the suit, by the use of intermediary companies that accepted funds from the candidates and then passed money back to Butcher/Forde. For example, the suit charges that Schmitz paid Butcher/Forde \$5,000 on one occasion for consulting services by paying \$6,500 to Opinion Research, a Los Angeles polling firm, which in turn handed \$5,000 over to Butcher/Forde. Schmitz reported only that he paid Opinion Research \$6,500 and never disclosed that Butcher/Forde was the intended recipient of the \$5,000, as the Political Reform Act of 1974 requires.

Publicly, the FPCC isn't speculating on why Butcher/Forde or the candidates might have wanted to conceal the firm's involvement. But privately, investigators and reporters who have followed the case believe that disclosing Butcher/Forde's role would have been embarrass-

ing—in Schmitz's case, because the firm itself is controversial for its past practices in Orange County, and in Raven's case, because the firm might not have wanted to risk the ire of its conservative Republican friends by publicly handling a Democrat's campaign.

CLOSED DOORS FOR THE PEG'S PLACE POLICE HEARING

The public and press have been excluded from Police Commission hearings of charges against officers Daniel Marr and Michael Kelly stemming from the March 31 brawl at Peg's Place. Marr was found guilty in a jury trial of battery and disturbing the peace on Aug. 9 and sentenced to three years' probation. The district attorney's office did not bring criminal charges against Kelly, but they both must face the commission for complaints made to Internal Affairs.

On Aug. 29, in a hostile and highly charged session, the commission voted 3 to 2 to grant defense attorney Steven Bley's request for a closed hearing. Under California law, personnel disciplinary hearings of public employees may be closed at the discretion of the hearing panel.

Lawrence Wilson, attorney for the police department's legal section, who has the thankless task of prosecuting the

FPPC sources interviewed by the Guardian said they doubted whether Butcher/Forde or other firms have regularly hidden their involvement in other campaigns, and they had no evidence to suggest other questionable practices by campaign consulting firms.

P.S.: While the FPPC was publicly downplaying the damage done by the Aug. 23 state Supreme Court decision invalidating several sections of the Political Reform Act, the commission is studying the possibility of appealing the state decision to the U.S. Supreme Court, according to an Aug. 25 Los Angeles Times story. The FPPC's attorneys are scheduled to discuss the commission's

two cops, opposed the closing, calling it "a blatant attempt to have their acts shielded from the public" at a time when public confidence is at an all-time low. But Commission President Richard Siggins and two other members voted to close.

This action ensures that the only press reports of the hearing will be those in the Police Officers Association newspaper. Outside the hearing room, concern was expressed that suppressing the public's right to know in these proceedings may serve as a precedent in upcoming ones arising from the May 21 White Riot. Some felt that a double standard is created if charges against citizens are aired in public trials, but if Internal Affairs complaints against police officers, especially those involved in the altercation at the Elephant Walk, are heard only by the commission and the POA in closed session.

Erlinda Symaco, owner of Peg's Place, claims that she was threatened as she left the hearing room by a man alleged to be a police officer. She reported the incident to Wilson and pointed out the man, but he refused to identify himself and left

options regarding an appeal when the commission meets in Sacramento on Sept. 5, FPPC director Michael Bennett told the Guardian.

Two provisions of the act that were overturned by the decision particularly concern the commission. One was the section that required lobbyists to report transactions over \$500 with firms that are owned by or employ legislators. The other was a requirement that employers of lobbyists report similar transactions over \$1,000. Referring to the court's action voiding these sections, one lobbyist told the L.A. Times, "I suspect some of the wheeler-dealers will be running up and down the halls with a black bag again."

the scene. The commission told Symaco to make another complaint to Internal Affairs. Symaco will attempt a photo ID of the man, but indicates she may refuse to testify against Marr and Kelly in the intimidating atmosphere of a closed hearing. Appealing to Mayor Feinstein to ask the commission, which serves at her pleasure, to open the hearings seems the only recourse. Special sessions on the Marr/Kelly charges begin Sept. 10.

On Aug. 30, Judge Edward Stern sentenced Marr to probation, 200 hours of community work and a \$1,000 fine. As conditions of probation, Marr must stay away from Peg's and not harass its patrons or help anyone else to do so. Judge Stern eloquently summed up the feelings of many who have followed the case when he told Marr, "We are all entitled to live peaceful, dignified lives. Your behavior was an assault on the rights of people trying to live a peaceful existence. It doesn't take a great deal of manhood to be a bully. I think you were a bully on the night in question. When you degrade and demean people, you degrade and demean yourself."

—Katherine Bishop

BATTERED WOMEN: IS THE ONE SAFE PLACE "UNSAFE"?

The fate of San Francisco's only shelter for battered women and their children hangs in the balance this week as the women face a two-week stay of eviction at their present location. They must move to a new house and immediately raise funds for the greatly increased rent and a \$30,000 sprinkler system to meet fire and safety codes.

La Casa de las Madres has maintained a 30-bed residential facility and has handled more than 7000 calls on its 24-hour crisis line since opening in January 1976. Priority is given to families where children are being battered, and the need for housing that is protected from abusive husbands and lovers is so great that La Casa turns away some 50 women and 100 children every month for lack of space.

The present crisis began when La Casa was awarded a grant of federal funds from the Law Enforcement Assistance Administration naming the San Francisco Department of Social Services

as subgrantee. Marie Lia of the city attorney's office explained that having Social Services sign the grant would make the city responsible in case of injury from fire or health code violations. When it was learned that La Casa's present facility does not meet fire codes, the matter was turned over to Fire Chief Andrew Casper and the LEAA funds held, creating both a financial and legal crisis.

On Aug. 23, La Casa was served with a 24-hour eviction notice by the fire department. Because of the large number of children housed in the building, it falls under codes that apply to institutions such as hospitals. The present house is thus rendered unusable, as it cannot be made to meet code requirements.

At a meeting the next day with Mayor Feinstein and Chief Casper, a temporary halt in eviction was agreed to if the number of residents was immediately reduced and firefighters were posted at the house during the night. Subsequent meetings on the 28th and 29th resulted in an agreement to allow the remaining residents to stay two weeks at the present

location while preparing to move to the new site, which must be brought up to code.

Cynthia Ahart, of Bernadette Talbott Advertising, which is supplying free public relations for La Casa, described the mayor as "wonderfully supportive" and cited the special help of the Crime Prevention Division of the police department. She showed telegrams of support from the Commission on the Status of Women, La Raza Centro Legal, Coalition for the Medical Rights of Women and many others. Missing were any messages of support from members of the Board of Supervisors or any candidate in the November election.

Friends of La Casa, an outside support group, will meet at 7 p.m. on Sept. 19 at Glide Church, 330 Ellis, to discuss ways to help the floundering shelter. Donations can be sent to La Casa at P.O. Box 15147, San Francisco 94115.

Meanwhile, battered women find themselves in the Catch-22 position that the one safe place they can go to escape the abuse they receive at home has been judged "unsafe."

—Katherine Bishop

THERESA RECORDS: MAKING THE RECORDS IS THE EASY PART

BY BLAIR JACKSON

It all started for Allen Pittman in 1976. A research chemist by day working primarily on Department of Agriculture projects involving natural fibers, by night he played in a band led by Bishop Norman Williams, a veteran of the early Sixties Bay Area scene. They gigged steadily at the now defunct Scene on upper Fillmore and garnered a considerable following throughout the city. Bishop's red hot alto work drawing bebop fans from far and wide. A record seemed to be the logical next step for the group, so they went into a local studio and made a demo, which they shopped around to various labels. Blue Note came the closest to signing the band, but in the end, there were no firm offers. And that's when Allen Pittman became a record company. The resulting album, *The Bishop*, was put out as the first release on Pittman's Theresa Records label. That was the easy part.

Since then, Pittman has learned a lot about what it means to be president of your own company. He's learned a lot about the problems an independent in a world of record industry conglomerates must face daily, too. Getting the record into stores, onto the radio and into listeners' hands is the hard part.

"Distribution has definitely been the hardest part so far," Pittman says during a break from what he calls his "straight job." "Getting independent distributors interested in the first place is difficult. Getting paid by them is next to impossible. Unless you want to spend all your time trying to collect from distributors, you're going to be ignored when you ask for payment. You usually end up spending more time writing letters trying to get a few dollars than it is worth."

Pittman attributes some of his early problems with distributors to the fact that Theresa was a new and untested concern, and that Bishop Norman Williams is scarcely known outside of Northern California. "Distributors are interested in knowing that you may be around for a while—that you'll be putting out more records so they can make some money from you," Pittman comments,

adding, "That's completely understandable."

With that in mind, Theresa next put out three records—*Bishop's Bag*, which won the Bay Area Music Award for "Best Jazz Album" last year for Norman Williams and Theresa, pianist Ed Kelly's beautiful *Music from the Black Museum* and a stunning album of contemporary big-band tunes by David Hardiman and the S.F. Big Band. This apparent show

able to really promote the record because it's not in local stores? It's tough, but with time it should get better."

The situation should also be helped by the recent release of Theresa Records numbers five and six, Bishop's *One for Bird* and *Ed Kelly and Friend*. The "friend" in this case should be enough to put Theresa irrevocably on the map—it is Pharaoh Sanders, who offers some of his finest blowing in recent years on the Kelly date. (Sanders is currently in a contractual dispute with his label, Arista Records, which prevented Theresa from billing the jazz immortal more prominently on the record—his name doesn't even appear on the front cover. "We've got to hope that either the word gets around or that people are curious enough to flip the album over," says Pittman. If Pharaoh successfully gets out of his Arista deal, expect to see stickers announcing his appearance on the

and drummer Eddie Marshall (arguably the best jazz drummer in the area) and you've got an album of brilliant musicianship, great depth and more feeling than I've heard on most LPs by so-called "major" jazz stars recently.

Listen, for instance, to the nine-minute Sanders-Kelly duet on "You Send Me," the Sam Cooke ballad. This should be required listening for anyone who thinks that Pharaoh played "outside" music too long to recapture his very early melodic form. Working above Kelly's slow but steady rhythmic clip during the first minutes of the song, Pharaoh unleashes an absolutely gorgeous honey-smooth solo that weaves around and through the main melody of the song with the delicacy of silk thread. Kelly takes over in mid-song with one of his most rhythmically intriguing solos. From an almost stuttered rhythm at the beginning of his solo to the

above the tenor line with a lovely, florid run. "Newborn" finds Pharaoh pushing the tenor to its limits, both in the upper register with some squeaking, and in lower ranges with fog-horn-like honks. "Newborn" also features some nice marimba work by Larry Blackshire and effective vocalizing by Kelly's wife and two children, who give this raving tune a slight gospel feel.

Less interesting are the two Kelly compositions, "Pippin," which is pretty run-of-the-mill disco-funk, and a ballad, "Rainbow Song," which becomes mired in needless string accompaniment. Kelly's lighthearted reading of "Sweet Georgia Brown," with its changes in dynamics and ever-shifting variations on the familiar theme, is a pleasant surprise, however.

The Norman Williams record is almost wall-to-wall bebop, and most of it sizzles with intensity. Not only are the solos by the Bishop and Pepper Adams sensational, but the other players—most notably horn man Warren Gale and pianist Paul Arslanian—contribute greatly to the relentless power of these tunes. Arslanian is also the author of my favorite song on the record, "Allegra," which opens side two. Drummer/percussionist Babatunde lends a Latin spice to the tune, which cooks convincingly from beginning to end. A brief statement of the main theme from "Camptown Races" at mid-song proves to be a high-charged (and humorous) jump-off for one of Williams's best solos on the record.

But in terms of chops, it is hard not to be most impressed with Williams's furious alto assault on the record-closing "Koko," written by Bird himself. The Bishop means business on this tune and turns his homage to Bird into a triumph of his own . . . to the surprise of no one.

These two releases should go a long way toward establishing Theresa as a major independent jazz label. Though the catalog is still small, it is already important, and it is clear that Pittman has both the patience and the determination to see that his operation continues to grow and to offer great music. Never complacent, Pittman has his eye on several up-and-coming bands and musicians, such as James Gardner, a big-band composer from the Seattle area, and trumpeter Johnny Coles, a Hancock alumnus currently playing with Ray Charles. And, of course, he would like to record Pharaoh if he can escape from his Arista contract.

"I want to bring out new talent," Pittman says. "There are so many performers around who deserve a shot, maybe Theresa can give some of them that chance. That's the fun of it all."

Ed Kelly and friend—Pharaoh Sanders. Their album should put Theresa Records on the map.



of strength by Theresa, coupled by the appearance of nationally known reed man David Liebman on Bishop's record, led to a dramatically increased distribution network for the label (particularly in the East), more radio airplay and, not surprisingly, more records sold. Which is not to say that the company has suddenly found itself bebopping down Easy Street.

"Distribution and airplay is always going to be a problem for the label," says promotion director Michael Handler. "We are always running into the problem of 'What do we do for this station in North Carolina that wants to play jazz—wants to play our record—but is un-

album placed on some highly visible portion of the cover.) The Bishop's Charlie Parker tribute also receives a boost from a nationally known figure—baritone saxist Pepper Adams. The radio response to both records has already been tremendous.

Both albums are exceptional—certainly ranking among the best jazz albums released this year—but the Kelly album seems particularly inspired. The interplay between Kelly, one of the most lyrical and tasteful pianists around, and an obviously invigorated Pharaoh is something to behold. Add to this dynamic rhythmic backings by bassist Peter Barshay

smooth but elaborate runs that follow, Kelly shows his appreciation of both ornamentation and shading.

The two most exciting new compositions are both Sanders's—"You've Got to Have Love" and "Newborn." Each shows Pharaoh's tenor playing at its best—wildly imaginative, frenzied at points, yet always obviously under control. On the former tune, which is essentially a heavily uptempo blues, Pharaoh blows strong and effusive above solid block chording by Kelly. Marshall and Barshay shine throughout the track. Also worth noting is the song's finish, with Pharaoh playing with echo and Kelly floating

LEGAL NOTICES

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 39863

The following person is doing business as GRANNY'S HOME REPAIRS, 245 Silliman, San Francisco, CA 94134. Billy Eldridge Allen, 245 Silliman, San Francisco, CA 94134. This business is conducted by an individual. Signed Billy Allen. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 8, 1979.

Pub. Dates: August 15, 22, 29, September 5, 12, 1979
BG-13413

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 39808

The following person is doing business as HARLEQUIN ENTERTAINMENT AND PUBLIC RELATIONS, 816 Grove, San Francisco, CA 94117. K. Fong-Moseley, 8 Duran Court, Pacifica, CA 94044. This business is conducted by an individual. Signed K. Fong-Moseley. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 6, 1979.

Pub. Dates: August 15, 22, 29, September 5, 12, 1979
BG-13411

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 39917

The following person is doing business as WICKENDS/THE CAT (& THE MOUSE)/SCOOP DE JOUR (3 names), 04, Pier 39, San Francisco, CA 94133. Michael E. Kensingner, Box 11461, San Francisco, CA 94101. This business is conducted by an individual. Signed Michael E. Kensingner. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on August 10, 1979.

August 15, 22, 29, September 5, 12, 1979
BG-13415

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40184

The following person is doing business as CHARLES A. SKORINA & CO., 1200 Sacramento, San Francisco, CA 94108. Charles A. Skorina, 1200 Sacramento #401, San Francisco, CA 94108. This business is conducted by an individual. Signed Charles A. Skorina. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

Pub. Dates: August 29, September 5, 12, 19, 1979
BG-13434

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40183

The following corporation is doing business as LANGLEY-TACKES, 4111 18th Street & 2001 Union, San Francisco, CA & 366 Grand Avenue, Oakland, CA. Paul Langley & Co. (California), 4111 18th Street, San Francisco, CA. This business is conducted by a corporation. Signed Robert T. Tackes, President & Secretary, Paul Langley & Co. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

LESLIE A. JOHNSON
Miller, Starr & Regalia
1 Kaiser Plaza #1650
Oakland, CA 94612
465-3800

Pub. Dates: August 29, September 5, 12, 19, 1979
BG-13433

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40182

The following person is doing business as ADAPTEXT ASSOCIATES, 450 Sansome, San Francisco, CA 94111. Joseph Dobkowski, 211 Helens Lane, Mill Valley, CA 94041. This business is conducted by a limited partnership. Signed Joseph Dobkowski.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

THEODORE L. McCAUGHERTY
Anderson & Michael
601 California #1902
San Francisco, CA 94106
398-7000

Pub. Dates: August 29, September 5, 12, 19, 1979
BG-13432

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40181

The following person is doing business as JOAO/"EXCLUSIVE MAKE-UP DESIGNS"/, c/o Anthony Machado Interior Designs, 2245 Sacramento, San Francisco, CA 94115. Rendi Lee Wagoner, 422 Noe, San Francisco, CA 94114. This business is conducted by an individual. Signed Randy L. Wagoner. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

Pub. Dates: August 29, September 5, 12, 19, 1979
BG-13431

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40180

The following person is doing business as HOYT ELECTRIC COMPANY, 1330 Netoma, San Francisco, CA 94103. William H. Woodruff, 45 Powers, San Francisco, CA 94110. This business is conducted by an individual. Signed William H. Woodruff. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

Pub. Dates: August 29, September 5, 12, 19, 1979
BG-13436

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 39976

The following person is doing business as APPLIED FINANCIAL RESEARCH, 733 Fillmore #11, San Francisco, CA 94115. William Perkins, 733 Fillmore #11, San Francisco, CA 94115. This business is conducted by an individual. Signed William Perkins. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by Valaida S. Mason on August 14, 1979.

Pub. Dates: August 29, September 5, 12, 19, 1979
BG-13435

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 39972

The following person is doing business as SAN FRANCISCO-INTERNATIONAL STABLES, 601 Montgomery, 19th Floor, San Francisco, CA 94111. Francis O. Scarpulla, 601 Montgomery, 19th floor, San Francisco, CA 94111. This business is conducted by an individual. Signed Francis O. Scarpulla. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 14, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979
BG-134210

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 39971

The following person is doing business as SAN FRANCISCO-INTERNATIONAL LEASING COMPANY, 601 Montgomery, 19th Floor, San Francisco, CA 94111. Francis O. Scarpulla, 601 Montgomery, 19th floor, San Francisco, CA 94111. This business is conducted by an individual. Signed Francis O. Scarpulla. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 14, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979
BG-13429

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40043

The following persons are doing business as PHOENIX CAPITAL GROWTH INVESTORS, 2307 Van Ness, San Francisco, CA 94109. Melane S. Pozez, 2307 Van Ness, San Francisco, CA 94109. Larry Morrell, 2307 Van Ness, San Francisco, CA 94109. This business is conducted by a limited partnership. Signed Melane S. Pozez. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979
BG-13424

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40038

The following persons are doing business as KING CONSTRUCTION COMPANY, 233 Sansome, Suite 400, San Francisco, CA 94104. Doris Ann King, 625 Greenwich, San Francisco, CA 94133. David Lee Chittenden, 625 Greenwich, San Francisco, CA 94133. This business is conducted by a general partnership. Signed Ann King. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979
BG-13426

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40039

The following person is doing business as CELICA SALON, 731 Florida, San Francisco, CA 94110. Thomas C. Holleran, 731 Florida, San Francisco, CA 94110. This business is conducted by an individual. Signed Thomas C. Holleran. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979
BG-13421

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40041

The following person is doing business as MAGIC OR MAGIC SERVICE, 561 Castro, San Francisco, CA 94114. Robert Bruce Puckett, 516 Laguna, San Francisco, CA 94102. This business is conducted by an individual. Signed Robert B. Puckett. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979
BG-13423

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40042

The following persons are doing business as A. BLINKIN, 4732 California, San Francisco, CA 94118. John Roger Scott, 4732 California, San Francisco, CA 94118. Jill Scott, 4732 California, San Francisco, CA 94118. This business is conducted by individuals (Husband & Wife). Signed John R. Scott. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979
BG-13422

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40045

The following persons are doing business as TRIAC COMPUTER SYSTEMS, 555 Clay, San Francisco, CA 94111. Robert S. Warren, 588 Liberty, San Francisco, CA 94114. James B. Stice, 7 Echo Place, Larkspur, CA 94939. This business is conducted by a general partnership. Signed James B. Stice. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979
BG-13425

SUMMONS CASE NO. 751653

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner LUIZ GALLETTI, and the Respondent: HELEN RENE GOUAX.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

(AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 dias. Lea la informacion que sigue.

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.
b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.
c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

Dated May 18, 1979. Carl M. Olsen, Clerk. By Joseph Rasch-Chabot, Deputy.

MICHAEL R. SHER
2622 Van Ness
San Francisco, CA 94109
441-0121

Pub. Dates: September 5, 12, 19, 26, 1979
BG-13446

STATEMENT OF WITHDRAWAL FROM PARTNERSHIP

FILE NO. 33033

The following persons have withdrawn as general partners from the partnership operating under the fictitious business name of TECH'NIQUE, 2565 Third Street, San Francisco, CA 94107. James Orman, 2565 Third Street, San Francisco, CA 94107. Mark Hodges, 2565 Third Street, San Francisco, CA 94107. The fictitious business name statement for the partnership was filed on August 16, 1978, in the County of San Francisco. Signed James Orman & Mark Hodges. This statement was filed with Carl M. Olsen, the County Clerk for the City and County of San Francisco, California, on August 10, 1979 by clerk Richard F. Metter.

August 15, 22, 29, September 5, 12, 1979
BG-13414

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 39612

The following persons are doing business as OPTIONS, 1458 Page #8, San Francisco, CA 94117. Diane L. Webb, 1458 Page #8, San Francisco, CA 94117. Robert M. Calderaro, 1458 Page #8, San Francisco, CA 94117. This business is conducted by a general partnership. Signed Diane L. Webb. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on July 26, 1979.

Pub. Dates: September 5, 12, 19, 26, 1979
BG-13443

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 2282 MISSION, SAN FRANCISCO, CA 94110. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: On-Sale Beer & Wine, Bona Fide Restaurant. Signed Jose Ramon Guidino.

Pub. Dates: September 5, 12, 19, 1979
BG-13444

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 39807

The following person is doing business as BELLE STARR, 816 Grove, San Francisco, CA 94117. K. Fong-Moseley, 8 Duran Court, Pacifica, CA 94044. This business is conducted by an individual. Signed K. Fong-Moseley. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 6, 1979.

Pub. Dates: August 15, 22, 29, September 5, 12, 1979
BG-13412

ORDER TO SHOW CAUSE FOR CHANGE OF NAME No. 756967

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of RONALD HENRY OLSON for change of name.

Whereas the petition of RONALD HENRY OLSON has been filed in court for an order changing his name from RONALD HENRY OLSON to HENRY RONALD GOLDFIELD, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 28th day of September, 1979, at 9:00 o'clock a.m. to show cause why this application for change of name should not be granted. Dated August 15, 1979. Donald B. Constine, Judge of the Superior Court.

Pub. Dates: August 22, 29, September 5, 12, 1979
BG-13426

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40046

The following corporation is doing business as DOLAN TEXTILE GALLERY, 2415 Larkin, San Francisco, CA 94109. Dolan, Inc. (California), 2415 Larkin, San Francisco, CA 94109. This business is conducted by a corporation. Signed Nancy Novak, Secretary Treasurer, Dolan, Inc. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979
BG-13427

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Our \$25 charge for publishing your Fictitious Name Statement is the lowest in town. Just call us at 824-2506 and we will mail the forms to you for you to fill out and return at your convenience. After that, for an extra \$1.50, we will arrange for filing with the County Clerk. We make it that easy, and we've also made it *the least expensive in San Francisco*.

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40313

The following persons are doing business as KILBY & PATTERSON ASSOCIATES, 1733 Scott #4, San Francisco, CA 94115. Albert B. Kilby, 66 Cleary #808, San Francisco, CA 94109. Terence E. Patterson, 1830 Eddy, San Francisco, CA 94115. This business is conducted by an unincorporated association other than a partnership. Signed Terence E. Patterson. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 31, 1979.

Pub. Dates: September 5, 12, 19, 26, 1979
BG-13447

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40314

The following person is doing business as SAN FRANCISCO EMPLOYMENT SERVICE, 4096 18th Street #37, San Francisco, CA 94114. Thomas P. Standish, 4096 18th Street #37, San Francisco, CA 94114. This business is conducted by an individual. Signed Thomas Standish. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 31, 1979.

Pub. Dates: September 5, 12, 19, 26, 1979
BG-13442

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 40315

The following person is doing business as SERVICES BY SUSIE, 214 Clara, San Francisco, CA 94107. Susanne S. Jarvis, 2535 35th Avenue, San Francisco, CA 94116. This business is conducted by an individual. Signed Susie Jarvis. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 31, 1979.

Pub. Dates: September 5, 12, 19, 26, 1979
BG-13441

SUMMONS CASE NO. 742937

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner: EDUARDO GALLETTI, and the Respondent: LINDA DIANE HILDEBRAND GALLETTI.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

(AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 dias. Lea la informacion que sigue.

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.

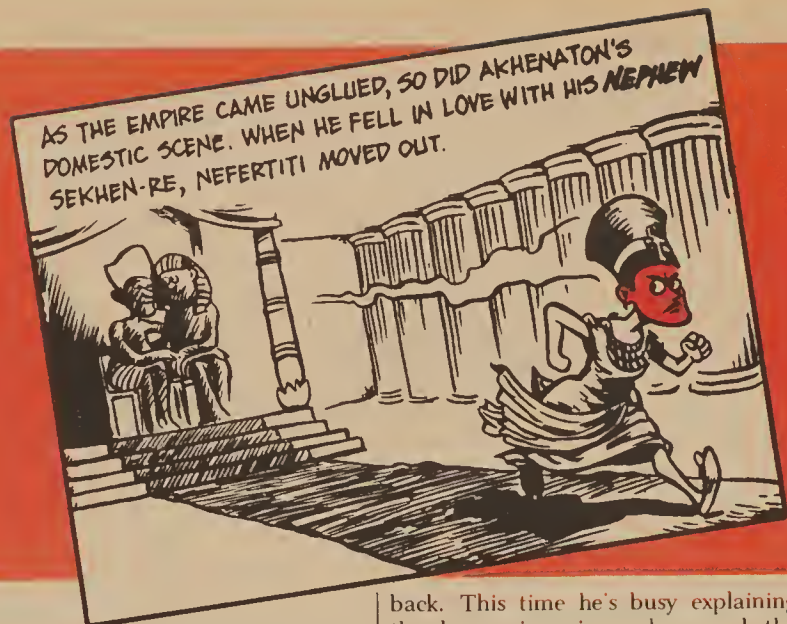
c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

Dated September 6, 1978. Carl M. Olsen, Clerk. By P. W. Murphy, Deputy.

MICHAEL R. SHER
3386 25th Street
San Francisco, CA 94110
621-1600

Pub. Dates: September 5, 12, 19, 26, 1979
BG-13445





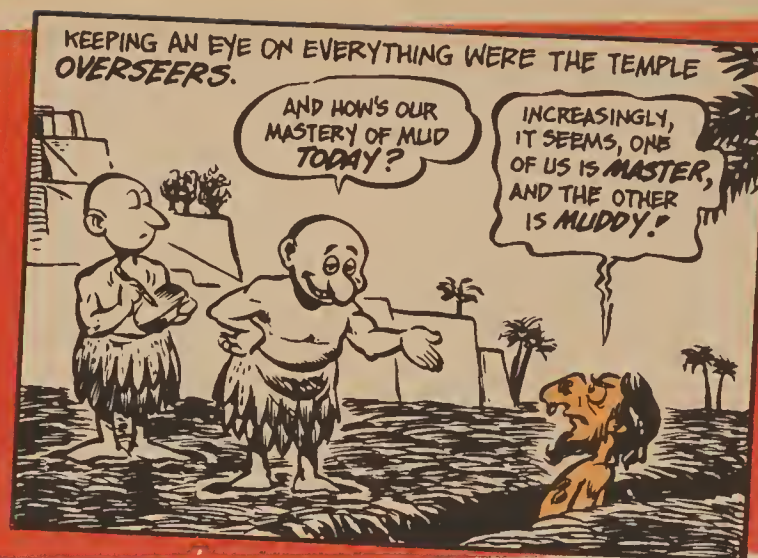
TALES OF THE TIGRIS

And now, the moment all you history buffs have been waiting for! "River Realms," the third volume of Larry Gonick's "Cartoon History of the Universe," is now out. The little professor who in Volumes One and Two introduced us to the big bang and the evolution of everything, including sex, and who went on to an on-the-spot report of the descent of man from the apes, is

back. This time he's busy explaining the happenings in and around the civilizations of Sumer and Egypt from about 5000 to 1200 B.C.

Gilgamesh of epic fame pops up, followed a thousand or so years later by Hammurabi and his code of laws and, over Ur way, Abraham. In Egypt, we're given a glimpse into the life and times of such not-so-common folks as Khufu (Cheops), Hatshepsut (the lady king), Thutmose, Nefertiti and, of course, Tutankhamun.

But Gonick and his little professor don't leave history in the hands of the notables. Throughout "River Realms" Gonick employs slice-of-life panels to give the inquiring reader some further insight into the time in question.



Historical tidbits you might not have known:

- "When the omens looked especially grim, Mesopotamian kings had a clever way of escaping evil fortune: They would appoint a commoner as a substitute king and let him suffer the wrath of the gods. If the expected calamity failed to happen within a hundred days, the substitute was put to death." This system worked okay until an uppity gardener, so enthroned, poisoned the real king and stayed on the throne for 20 years.

- "According to Babylonian law, slave women and concubines were forbidden to wear the veil. It was supposed to be the mark of a free woman!"

- "Among Egyptian beauty secrets were many formulas for hair care: pomades, dyes, etc. Then, if none of them worked, there was also a formula to make your enemy's hair fall out. (Max Factor take note.) In order to guard against this dreaded trick, said the beauticians, it was necessary to put hippopotamus lard on the head 'very very often.'"

But the best part of "The Cartoon History of the Universe, Volume 3" is that, in the tradition of the first two volumes, it's a ripping good tale, and I for one can't wait until Volume 4, on the Old Testament, comes out. For your copy of "River Realms," send \$1.25 to Rip Off Press, P.O. Box 14158, San Francisco, CA 94114.

THE INCONSPICUOUS CONSUMER

By Valerie Mindel

YOUR CREDIT SOURCES REVEALED

Not only is Big Brother watching you, but he's probably got a file on you as well, and chances are something in that file is inaccurate. What's more, he's generally amenable to passing that file on to whoever wants to use it to establish your eligibility for just about anything.

Big Brother is a consumer reporting agency, otherwise known as a credit bureau. It may be a local outfit, or it may be a national reporting agency such as TRW, Credit Data or Credit Bureau Inc. But if it's got information on you (highly likely if you've ever applied for a credit card or a loan) it can sell that information to whoever needs it to assess your worthiness for credit, employment or whatever.

Under the federal Fair Credit Reporting Act, however, agencies that sell consumer credit information must, upon request and proper identification, tell you what they've got on you, where they got it and who they've given it to. Because most consumers don't know how to go about requesting this information, or what to do is they do discover inaccuracies, Law Center Publications has put out a pamphlet titled "Your Credit Secrets: An Access Guide to Your Con-

sumer Credit Report." "Your Credit Secrets" tells you precisely how to find out what's being kept on you and even includes a form to use when you request information. It also fills you in on your consumer rights. For instance, "If you discover inaccurate information on your file, it's your right to have it corrected. Should the agency refuse, you can have a statement of dispute of up to 100 words added to the file."

So if you want some help finding out just what Big Brother is saying about you, send \$1 to Law Center Publications, 4124 South 36th St., Arlington, VA 22206.

HOW SECURE IS YOUR SOCIAL SECURITY?

As long as you're looking into your personal worth as recorded by various agencies, you'd do well to check what the Social Security Administration has on you. Inaccuracies on that record must be corrected within three years, three months and 15 days. Otherwise the benefits you have coming to you will be figured on the incorrect data. And even though Social Security is basically a long-term chain-letter-type swindle that you'll pay a lot more into than you have any reasonable expectation of ever getting back out, you might as well at least get what's coming to you.

To check these records, call your local Social Security Administration office (in San Francisco call 956-3000, in Oakland

call 548-7950). They will send you form SSA 7004, which you fill out and send to the Social Security Administration, P.O. Box 57, Baltimore, MD 21203.

If upon examination of your records you discover an error, contact your local office once more for yet another form. This form, called a Correction of Earn-

ings Record, must be filled out and sent to the Baltimore office along with the substantiating W-2 form. And now, with any luck, your Social Security records should be in order. But don't rest on your laurels. Prudence dictates a repetition of the entire process every couple of years.

FLEA MARKET

Sweazey's, at the corner of Haight and Clayton in San Francisco, is selling Fisher Price toys at 50% off. While the selection isn't overwhelming, the ones they do have are real bargains. For instance, the Action Garage and the Lift and Load set, both of which usually retail for more than \$20, are going for \$10 each. The Children's Hospital set is going for \$15. In the baby toy department, a Giant Rock-a-Stack is selling for \$2 (regularly \$4 or more) and a Chime Ball costs \$3.15. Sweazey's is open from 10 a.m. to 6 p.m., 7 days a week. Call 552-4128 for more information.

"The Women's Connection," that book of discount coupons that originally allowed you, for \$7.95, to save on all sorts of goods and services from saunas and stained glass to typing and legal advice, is offering the same coupons for \$3.95. The reason is the year is half over and the coupons expire on Dec. 31. All the coupons in the booklet are from women-owned businesses. The booklet is available at local bookstores or, for \$4.80,

from The Women's Connection, P.O. Box 31729, San Francisco, CA 94131.

Been waiting all summer to show off that zucchini that looks just like Tricky Dick's nose, or to pit your teeny, tiny cherry tomato against all challengers, or parade out that imitation of your pet goose when she turns the neighbor's dog on tail? The Harvest Fair at Tilden Park's Little Farm will provide just the right milieu. The lineup of fun and frolic includes races in zucchini canoes, chicken-clucking and pig-grunting competitions, contests for largest and smallest vegetables, a competition for the zucchini that looks most like the nose of a famous person, and even a contest for the heaviest tomato hookworm. There will also be judging of jellies, jams, preserves and breads, a demonstration of bee culture and honey extraction, information on community gardens, techniques for controlling flies and myriad other activities. There'll also be a stone soup (bring your vegetables) and a square dance featuring what sounds like a really hot old-time band. The Harvest Fair is free and promises lots of fun for adults and kids alike. It takes place from 10 a.m. to 5 p.m. on Saturday, Sept. 8, in Tilden Park's Little Farm, Berkeley. Call 525-2233 for more information.